



Paul R. Schumann

Press Clippings

Artist and Friends Photographs

Painting Photographs

Studio Photographs

Other Photographs

Compiled by Paul A. Schumann, Jr. from the From the Artist's Private Collection

July 4, 2011

San Antonio Express

May 27, 1917

Chameleon Texas Gulf Coast Has Its Interpreter
Galveston Artist Finds That Wonderful Colors Here Dwarf Those of Pacific. Inland Scenery is Unexcelled.



Inland Scenery Is Unexcelled.

NOWHERE along America's rambling coast are the colors as beautiful and appealing as in the Gulf of Mexico.

You have a marine painter's word for it, Paul Schumann of Galveston, who spent several days of the last week in San Antonio. Virtually born a "water rat" in the Old Country, his years have always been spent near the restless waters.

It is only in the last year or two that he has attempted some inland scenes, and he has found in West Texas beauty spots that do not pale beside the grandeur of the West. In his own words, neither California nor Colorado have anything better.

"In the Gulf of Mexico," said he, "we have a great deal more color than in the so-called Blue Pacific. The tropical colorings cannot be painted in words. The tints breathe warmth and are as delicate as anything one might imagine and they are ever changing. Every cloud finds its reflection of a different color, and the tints change with the depth of the water. You do not find that on the much-praised Pacific Coast. Out there, as a rule, the color of the sky remains uniform."

"Eventually the Texas coast will become as well known as is its inland. The average laymen may not be aware of the fact, but the inland scenes are now in brisk competition with the best that is to be found in Colorado and other of the Western States, where they capitalize their scenic beauty."

"Take, for instance, 'Enchanted Rock,' which is about eighteen miles from Fredericksburg. This rock is not so much itself, for it has the shape of an inverted kettle. It is the side cliffs that are the

germs. The colors there have a glowing warmth, not the cold blue one becomes so accustomed to in the Rockies of Colorado.

"It's one of the big things to be made much of in West Texas and especially so now that so many good automobile roads make travel a pleasure. You could do nothing better than encourage Texans from all over the State to come out here for their vacations. They can find a great deal to feast the eye upon, and they can also develop some genuine appetites while getting next to Nature, and sleep the sleep of the just. We have been sending too many people away each year, when we have something just as good as may be found about the much-advertised resorts outside of the State."

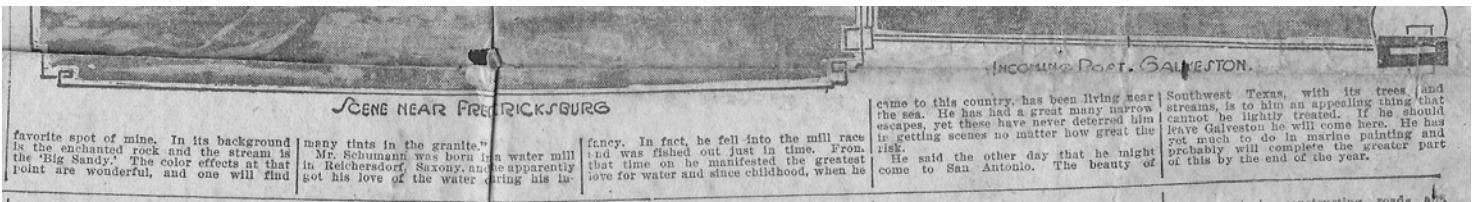
On this page are three of Mr. Schumann's notable marine pictures and an island scene near Fredericksburg.

Of "The Storm" he said this: "One must pay special attention to the crest and trough of the sea. I started this picture with a brush and it was rapidly working itself into a fizzle. Then I began using my fingers and you see the result. Only on the boat, which is ploughing through the heavy seas, did I use a brush for its outlines. I believe you will agree with me that the waves are faithfully depicted."

"Another picture shows the mosquito fleet of Galveston tied up at the wharf near one of the smaller grain elevators. These fishing boats are largely owned by Italians and Greeks and in the background are some of the vegetable boats. Some may believe that putting such a scene on canvas is commercializing art. I do not believe that. There is about these boats much picturesqueness and they frequently afford a fine study."

"The scene near Fredericksburg is a fishing grounds near the north and south jetties of Galveston. At the left is shown the new Government lighthouse which got a terrific pounding in the 1915 storm, but withstood the anger of the sea. This picture was done on a typical August day, notable for its many delicate tints. The water shown here is a sea green with uniform reflection of clouds."

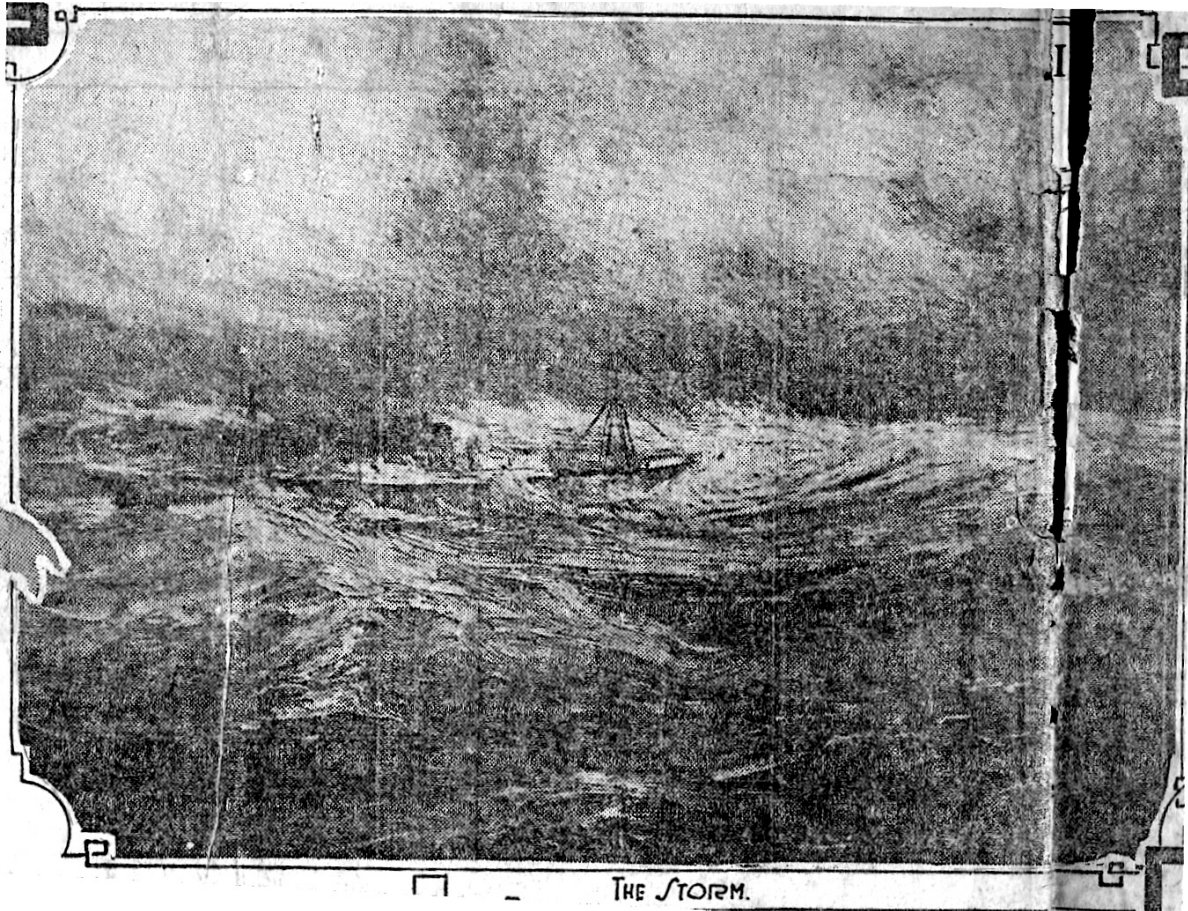
"The scene near Fredericksburg is a



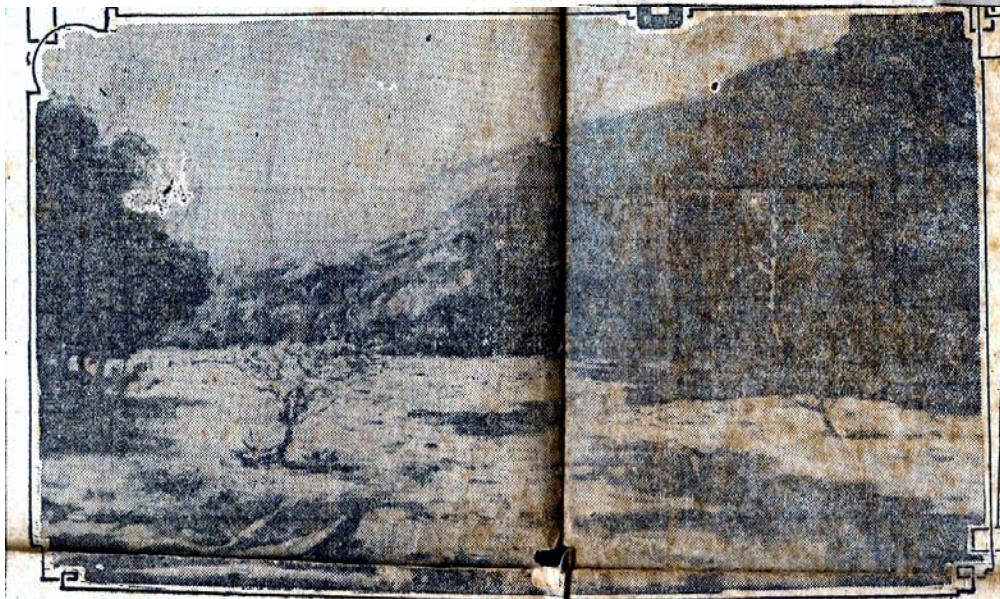
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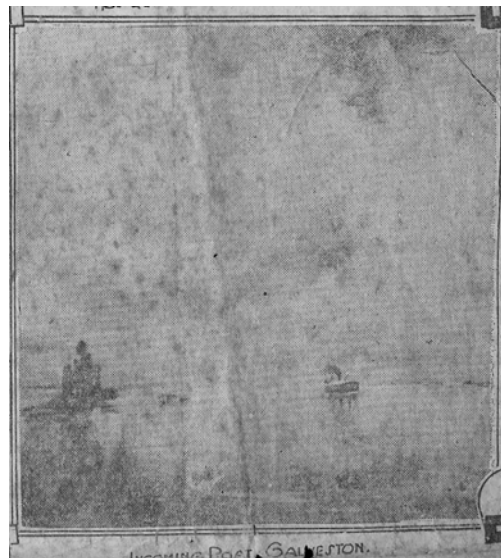
THE STORM.



San Antonio Express

May 27, 1917

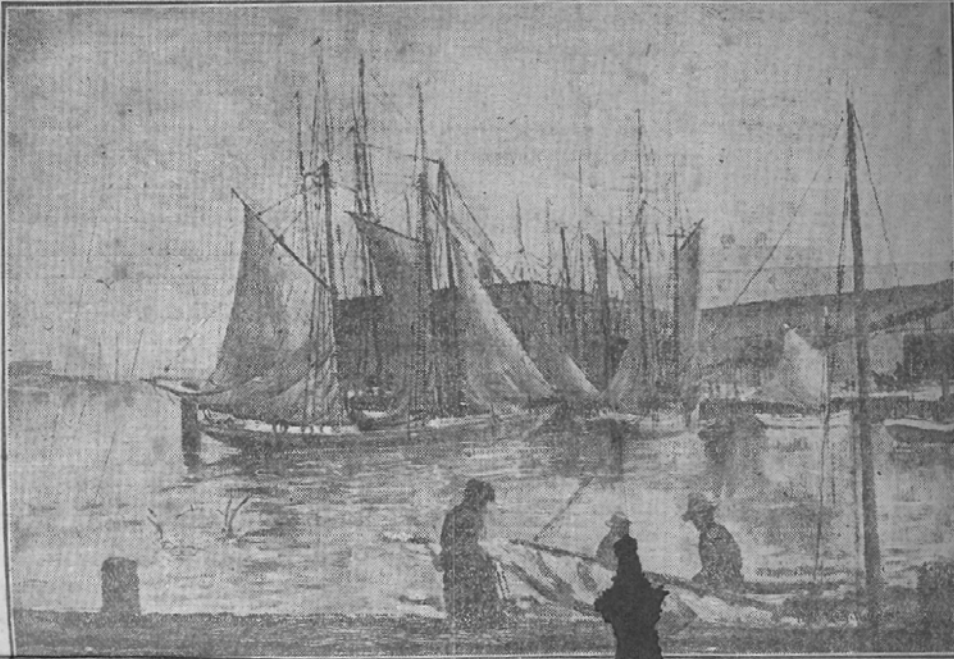
Chameleon Texas Gulf Coast Has Its Interpreter
Galveston Artist Finds That Wonderful Colors Here Dwarf Those of Pacific. Inland Scenery is
Unexcelled.



Unknown Publication (Galveston News?)

November 29, 1919

"Fishing Smacks" Painting of Wharf Scene by Galveston Artist Who Is Exhibiting His Work



"FISHING SMACKS," FROM A PAINTING BY M. SCHUMAN.

Paul R. Schuman Has Number of Local Scenes of Interest to Galvestonians at Exhibit Being Conducted Here.

THE beauties of Galveston's beach, the colors of its rambling sea coast, intermingled with turbulent waters, and overhanging clouds were the instrument of means to introduce Paul R. Schuman, a resident artist, to his fellow-townsmen yesterday on the opening day of the exhibition of thirty-six painting and sundry sketches, held at the art gallery of Maurer's studio under the auspices of the Galveston Art League.

It is rarely that Galvestonians are given the opportunity to see Galveston exploited in oil and water colors, and a visit to the exhibition which will continue throughout the week will convince one that here is a true interpretation of the city and its favorite haunts. Mr. Schuman's paintings are of the sea, which he has evidently lived and loved. The tropical colorings, the warm and delicate tints of the sun, and again the threatening sky can only be painted by one who understands the sea and its environments.

Each painting representative of the city is synonymous of Galveston. Probably the one which might be classed as "leading all the rest" is the Marine, depicting a storm-tossed vessel, the mad-dened waters almost engulfing the boat, and the volume of smoke pouring from its smokestack, as a bill of distress.

Equally as striking is "Plowing the Ocean," a scene which is especially difficult to paint in that the waves seem to be receding from the painter, instead of coming toward him. According to Mr. Schuman this is an important phase of painting. The scene is exceedingly realistic.

One of the most interesting and at the same time one typical of Galveston is the "Fishermen on the East Beach." This is a scene easily recognized here. The sight of the fishermen mending their cast nets as well as the Ninth street breakwater is familiar to every native son and daughter.

Fishing Smacks Show.

The scene of the Gulf Fisheries is exceptionally good, the white masts of the ships standing out pre-eminently. The oyster sloops of Galveston, with the overhanging clouds, the bark in the distance, shows exceedingly good choice of colors. Another of interest is the fisherman's home, typical of the island home of its fishermen. The small views of the "Mosquito Fleet" and one, "Summer Day," are splendid. The former shows a busy morning, when the men have disposed of their wares, and are seated on the sloops "swapping yarns," prior to the return home. Other smaller pictures are equally meritorious. Among the Galveston scenes are the "Jetties," "Launching the Boat," "The Breaking Wave," "The Water Spout," and many others. "The Grand Canyon scene, illustrating a house located on a hill, with shrubbery and trees, is especially good. A scene which gained instant approval was "A Bit of New Mexico." Here one sees



—Photo by Maurer.

PAUL R. SCHUMAN.

the adobe house, with the hills in the distance, Mexican characters in the foreground, and each minor detail given prominence.

In contradistinction there is hung beneath this a scene from Pennsylvania showing the change in atmospheric conditions from the East and the West. Other scenes of the California coast are interpretative of the far West.

Besides the collection of paintings there are a large number of sketches which attract one. There are characters

familiar to all, landscapes, marine scenes and views of old Mexico.

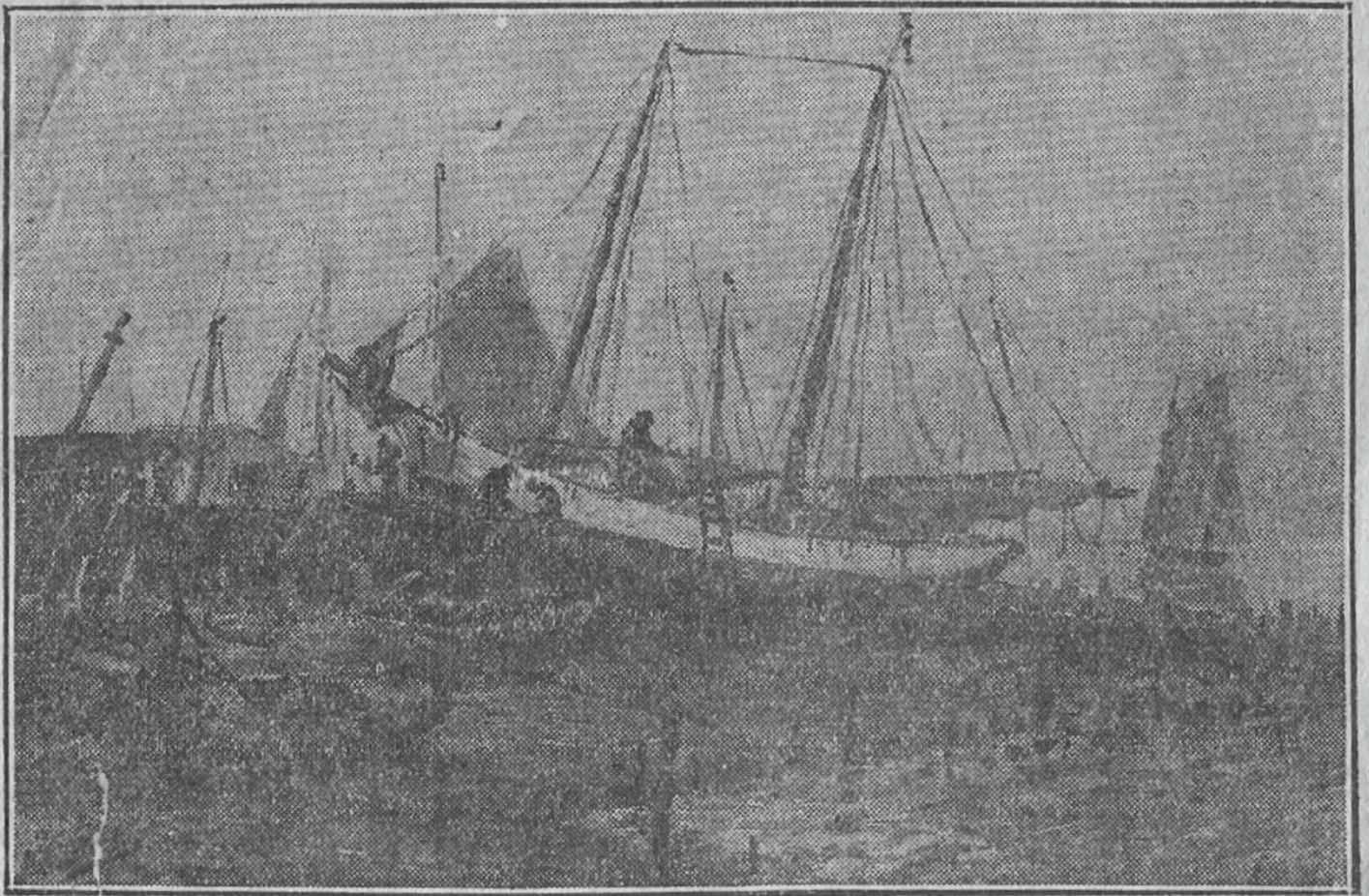
Additional Pictures Promised.

Mr. Schuman expects to add to the collection of sketches, several which he made during the recent gulf coast storm. One of these was made at 3 o'clock Sunday morning, Sept. 15, and clearly manifests the turbulent gulf with the massive seawall withstanding its onslaughts. Others were made in the early afternoon, when the effects of the storm were evident in this vicinity.

Altogether the paintings are well worth seeing by Galvestonians. The exhibition will be open this afternoon and daily through the week, Saturday inclusive. The last day of the exhibition a special invitation is extended to the children, although they are welcomed daily. Members of the Galveston Art League will serve as hostesses during the week.

Unknown Publication (Galveston News?)
November, 1919

Picturesque Scene in Display of
Paintings by Galveston Artist



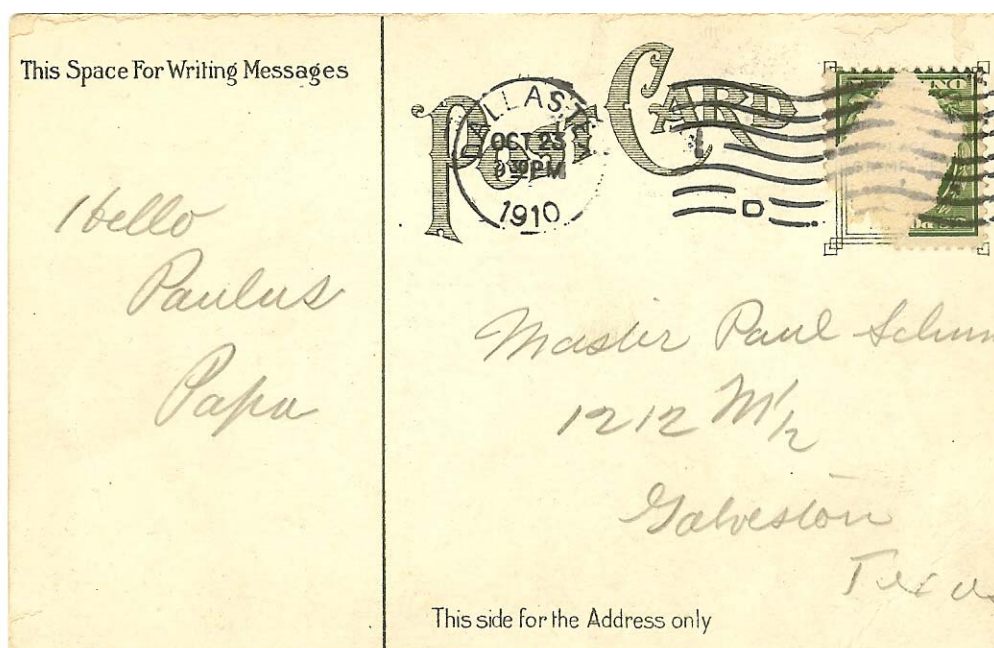
THE WHITE SCHOONER.

THIS oil, shown in the exhibit of Mr. Schumann's work at Maurer's studio, is characteristic of his gift for finding the picturesque along the Galveston waterfront. In for minor repairs, the white schooner lies among smaller boats at the marine ways. There is a glimpse of colorful water and sky and a familiar scene becomes a lovely study in oil.

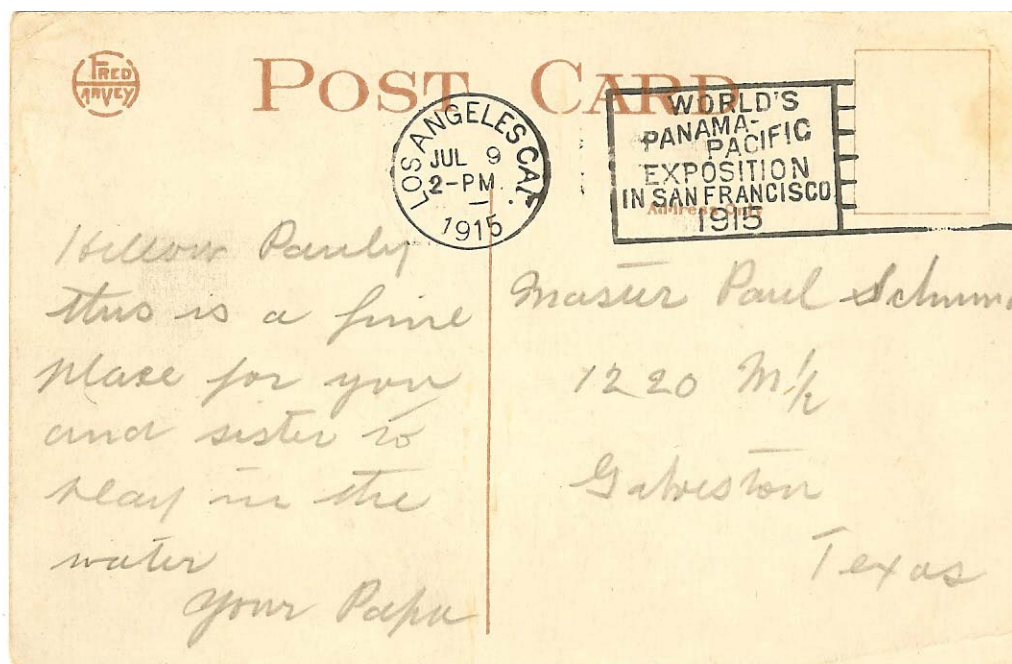
Mr. Schumann's exhibit offers a variety of interests in subjects and coloring. The water colors are very delicate and are filled with exquisite coloring and lovely reflections.

The exhibit will continue throughout the week, and the public is most cordially invited to attend.

Post Cards From Artist to His Son Paul, 1910—1917



Post Cards From Artist to His Son Paul, 1910—1917



Post Cards From Artist to His Son Paul, 1910—1917



THIS SPACE FOR CORRESPONDENCE

1532 - American Indians - A Ute Chief and his Squaw.

1915

Post Card

WORLD'S EXPOSITION
SAN FRANCISCO
1915

POSTAGE:
UNITED STATES AND POSSESSIONS } 1¢
CANADA }
MEXICO }
FOREIGN } 2¢

LOS ANGELES CAL. JUL 14 9 30 AM 1915

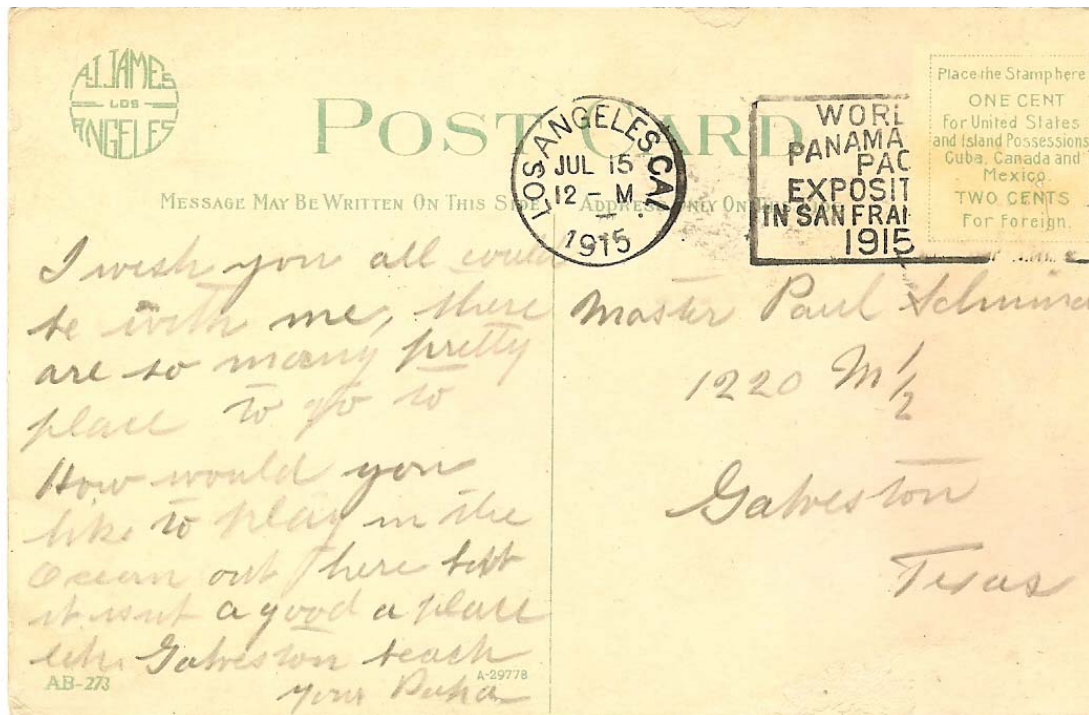
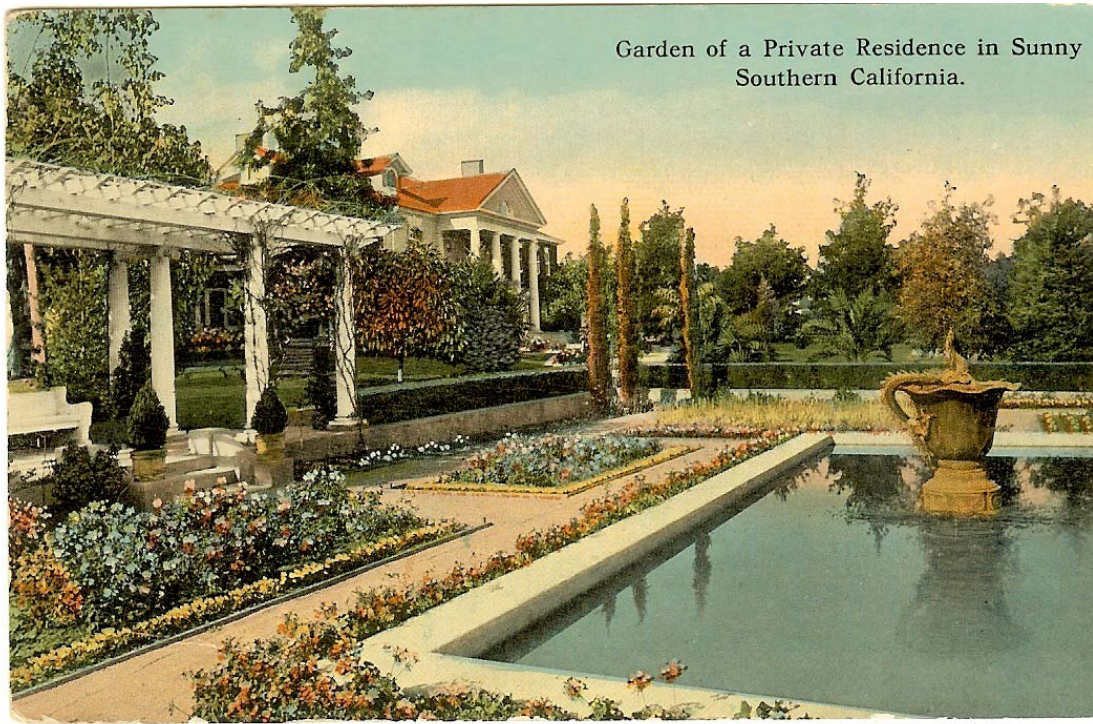
THIS SPACE FOR ADDRESS ONLY

Hello Paul
how are you
Today I was at
Walters house
he is almost as
big as you are
I got your letter
today from Papa

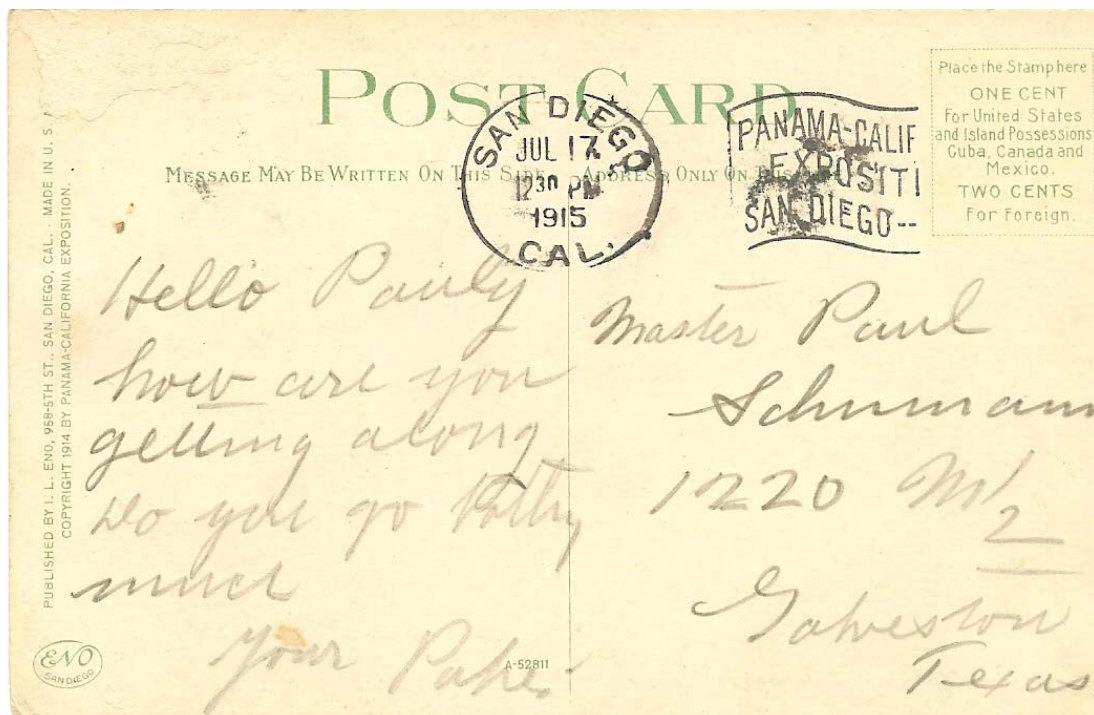
Master Paul
Schumann
1220 M¹/₂
Galveston
Texas

PUBLISHED BY EDWARD H. MITCHELL SAN FRANCISCO CAL.

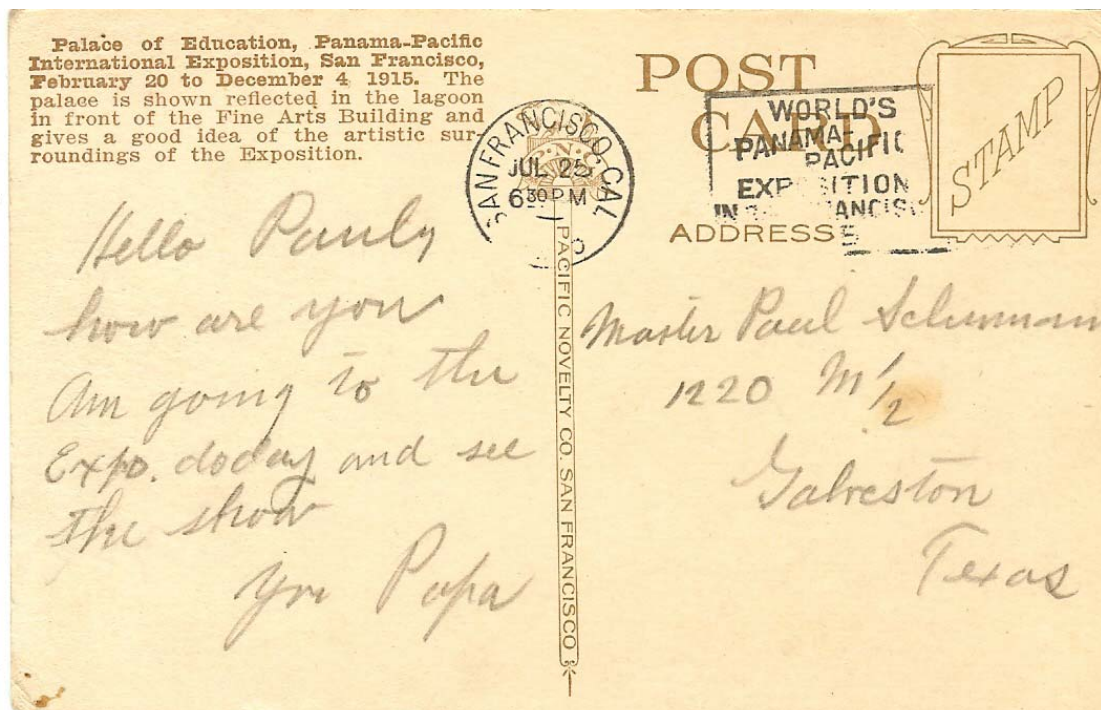
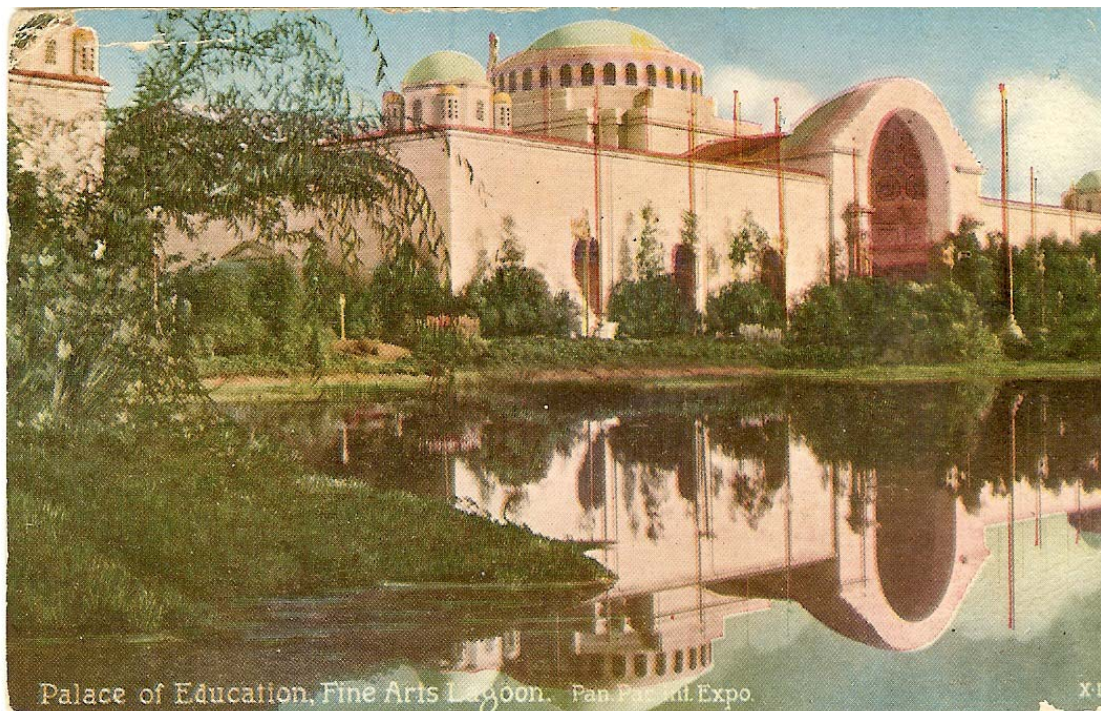
Post Cards From Artist to His Son Paul, 1910—1917



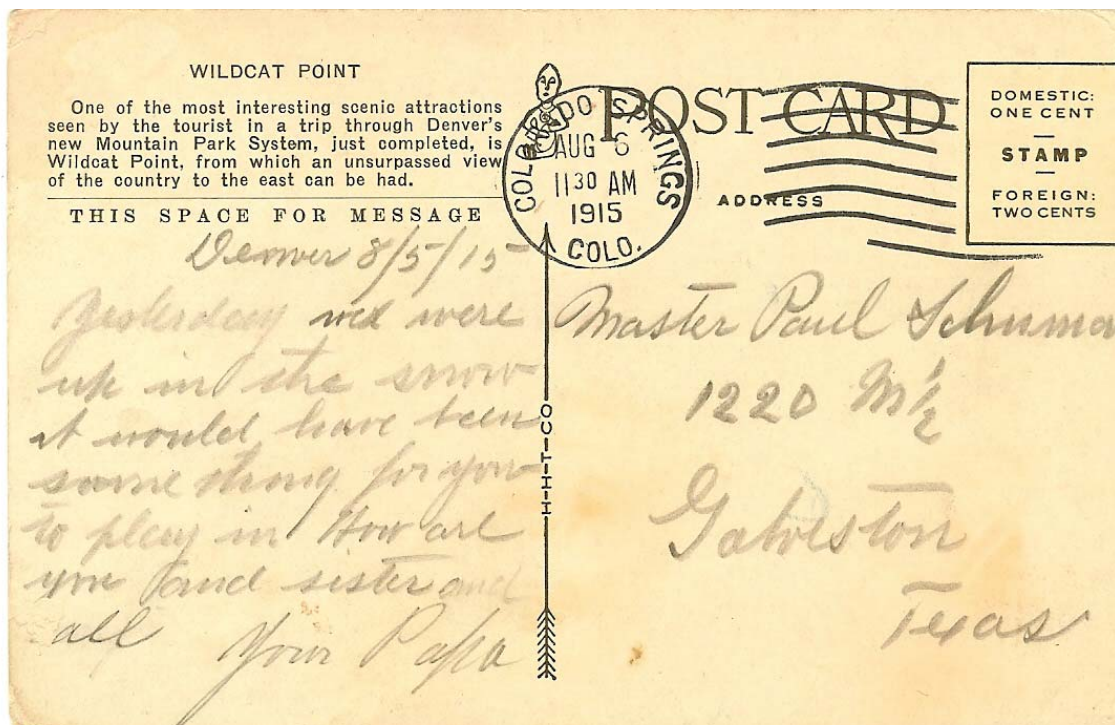
Post Cards From Artist to His Son Paul, 1910—1917



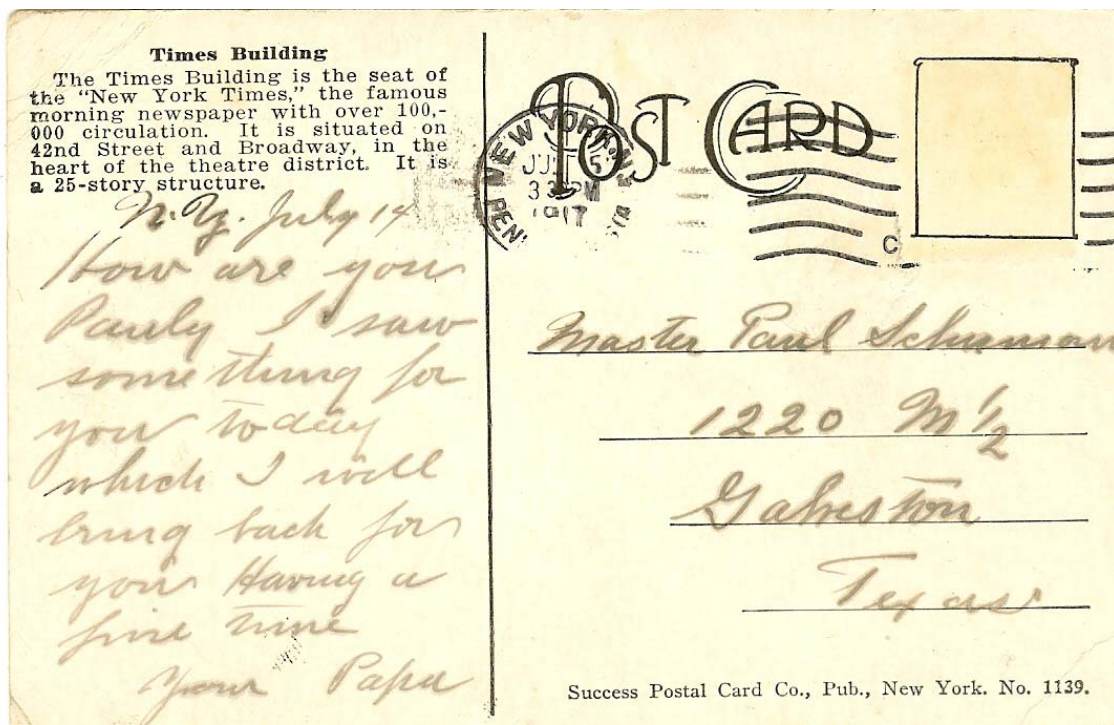
Post Cards From Artist to His Son Paul, 1910—1917



Post Cards From Artist to His Son Paul, 1910—1917



Post Cards From Artist to His Son Paul, 1910—1917



Galveston Daily News

March 13, 1922

THE GALVESTON DAILY NEWS. MONDAY, MARCH 13, 1922.

Galveston Artists Exhibiting Here



SEINING IN THE GULF.

HOW deeply the beauty of Texas' gulf coast has impressed itself on Paul R. Schumann, a Galveston artist, is shown in a number of his pictures placed on exhibit yesterday at Maurer's Studio by the Galveston Art League. The exhibit will continue all this week. Galveston people will have no difficulty in recognizing the picture shown above as a faithful reproduction of a familiar scene on east or west beach—the fishermen landing their seine after a haul and searching its meshes for the catch. But one of the fea-

their charm it is impossible to bring out by photographic methods—the warm, tropical tints of the sky and the ever changing color of the water.

Among the paintings now on exhibit may also be found other scenes of the gulf coast and one representing a view near La Marque, full of autumnal coloring. There are also charming views of Gillespie County and Llano, where the varicolored masses of granite rival the colorings of tinted clouds. Many other

country, and he has won recognition in numerous exhibits throughout the North and East.

Along with the paintings is shown a beautiful display of industrial art, the tied-and-dyed fabrics, by Miss Anna Mosle. This art, dating back earlier than the sixteenth century, recently has become a part of the industrial arts of America. In this process, tied and dyed work, the pattern is made by tying string or cord more or less tightly around cer-

tions will be kept from the action of the dyestuff and after the operation is finished and the strings cut and untied, they will be lighter in color than the adjacent portions of the fabric.

Each of the dyed scarfs on exhibit here was first shown at the opening exhibition of the Art Center, Inc., New York. Miss Mosle is a pupil of Charles E. Pellew, well-known chemist, formerly adjunct professor of chemistry at Columbia University.

Mrs. J. B. Lennington
Frank Klepper
Jessie Jo Eckford

Dallas Woman's Forum Exhibition of Texas Artists April 19 to May 3, 1923

BASSETT, REVEAU, M., Dallas
PASTEL

1. Pecos Valley
2. Twilight
3. Comanche Mts.
4. Road through Oak Cliff

BIGGERS, MRS., Ft. Worth

5. Study
6. Skyline in Early Spring

BOREN, ESTHER J., Dallas

7. Portrait Sketches

BOZZA, NELLIE, Dallas

PLASTER CASTS

8. Bust
9. Medal
10. Bambino
11. Architectural figure
12. Intimate study

BYWATERS, LLEWELLYN, San Antonio

13. Still life

BUCHANAN, LAURA, Dallas

14. Landscape

CHERRY, E. RICHARDSON, Houston

15. Vacation

COTTON, LEO., Ft. Worth

16. The Floats Landing

DAVIDSON, OLA McNEIL

17. Blue Bonnets
18. Sentinel Oak

DOKE, MRS. GEORGE, Shreveport, La.

19. Blossoms

DOZIER, OTIS, Dallas

20. Sunrise

DOUGLAS, DEWEY, Dallas

21. The Signal

DOUGLAS, DEWEY, Dallas

22. Le Chautre

ECKFORD, JESSIEJO, Dallas

23. Russian Ensemble

ECKFORD, JESSIEJO, Dallas

24. Broadway Rose—The Sheik

EMERY, NELLIE A.

25. Freemont Cabin—Cal.

EISENLOHR, E. G., Dallas

26. Garza Pasture

EMERY, NELLIE A.

27. Wild Plum

EISENLOHR, E. G., Dallas

28. Preston Hollows

EMERY, NELLIE A.

29. Chocolate Bay

EISENLOHR, E. G., Dallas

30. The Creek

GJURANOVIC, M., Galveston

31. Autumn Days

GJURANOVIC, M., Galveston

32. Fishing Boat

GONZALES, BOYER, Galveston

33. Naples Right Accord

GONZALES, BOYER, Galveston

34. November Hillside

GONZALES, BOYER, Galveston

35. On George's Banks

GONZALES, BOYER, Galveston

36. Midwinter

GRAY, MARJORIE, Dallas

37. Prairie Sunshine

GRAY, MARJORIE, Dallas

38. Trees in Spring

GROVE, ROBIN B., Dallas

39. Head of Apollo

GUILLLOT, ANNE, Dallas

40. Hopi Girl

GUILLLOT, ANNE, Dallas

41. The White Sister

42. Blue Bonnets

HILL, R. JEROME, Dallas

43. Flaunting Autumn

HILL, R. JEROME, Dallas

44. Youth and Old Age

HILL, R. JEROME, Dallas

45. Lake Cliff

HILL, R. JEROME, Dallas

46. Lake Worth

HOLT, P. W., Galveston

47. Far Afield and over Hill

HOLT, P. W., Galveston

48. October Decked in Garments Gold

HOLT, P. W., Galveston

49. O'er the Gulf

HOLT, P. W., Galveston

50. O'er the Dark and Dreaming Hill

HOLT, P. W., Galveston

51. The Sifted Gold of Woodlands

HOLT, P. W., Galveston

52. Where Rugged Highlands Boldly Stand

HOLT, P. W., Galveston

53. Up Hillside Way a Morn in June

HOLT, P. W., Galveston

54. Come Here, Come Here and Dwell

HOLT, P. W., Galveston

55. Silent, Majestic, Lone as the Seas

HOLT, P. W., Galveston

56. Where Argosies of Cloudland Lie

HOLT, P. W., Galveston

57. Dark Blue and Gold and Amethyst

HOLT, P. W., Galveston

58. Far from the City's Dust and Din

HOLT, P. W., Galveston

59. At Peace are Earth and Sky

HOLT, P. W., Galveston

60. Group of Water Colors

HORD, MARION, Austin

61. Still Life

JARVIS, W. FREDERICK, Dallas

62. Autumn

JONES, LAURA R., Dallas

63. Head of a Boy

KEEPPER, FRANK L., McKinney

64. Batic Wall Hanging

KEEPPER, FRANK L., McKinney

65. Morning in the Hills

KEEPPER, FRANK L., McKinney

66. Frosty Morning

LAUDERDALE, URSULA, Dallas

67. Chalky Hill

LONG, EULA BIGGERS, Ft. Worth

68. A Woman Writing

LONG, EULA BIGGERS, Ft. Worth

69. Reflections

LONG, EULA BIGGERS, Ft. Worth

70. Convalescent

MALONE, JANE, Dallas

71. Jeanet Dines

MARTIN, J. B., Dallas

72. Frank Klepper Skylining the City

MARKLE, W. G., San Antonio

73. Still life

McDERMOTT, CECILLA, Dallas

74. Portrait

McIVER, PORTIA, R., Dallas

75. Roses

McIVER, PORTIA, R., Dallas

76. Landscapes

MITCHELL, GLADYS V., Oak Park, Ill.

77. Spring Snow

MITCHELL, GLADYS V., Oak Park, Ill.

78. From the Library, Minneapolis

MOORE, PERCY, Blossom

79. Indian Summer on Red River

MOORE, PERCY, Blossom

80. Twilight

MUMMERT, S. B., Fort Worth

81. A Bit of Autumn

MUMMERT, S. B., Fort Worth

82. Dolores

MUMMERT, S. B., Fort Worth

83. Dr. Limbrugh

MUMMERT, S. B., Fort Worth

84. Little Landscape

MUMMERT, S. B., Fort Worth

85. Misty Day

OVERTON, NAN, Fort Worth

86. The Brass Pot

PENROD, VIOLA, Dallas

87. Along the Creek

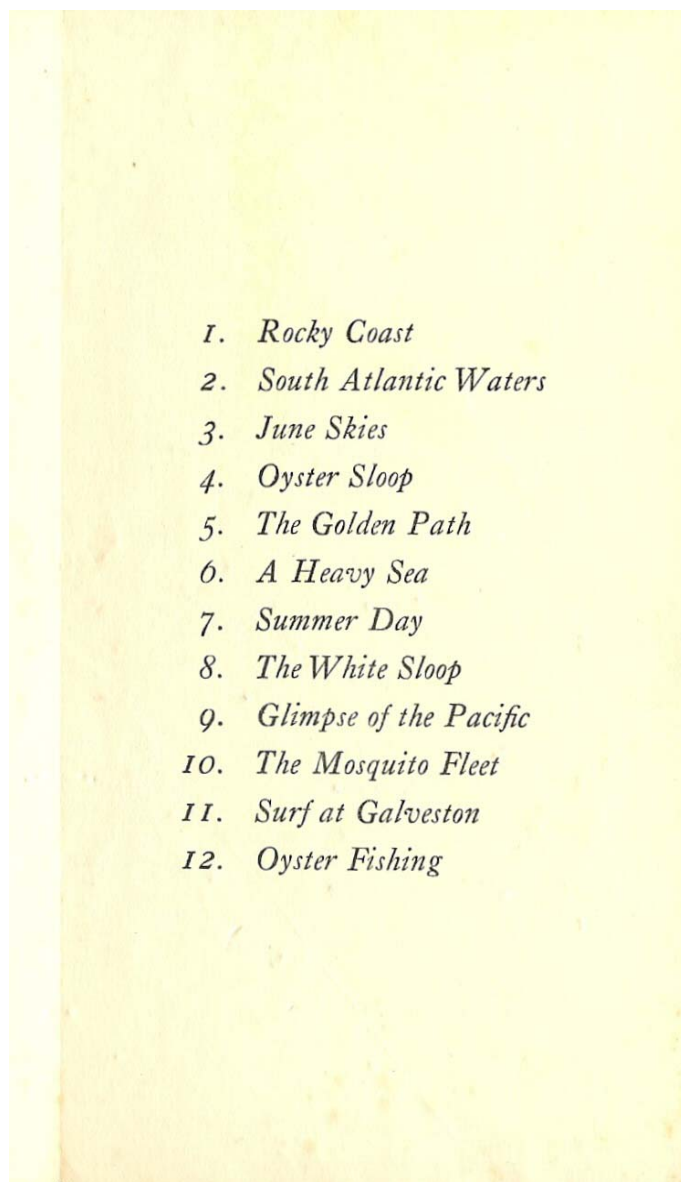
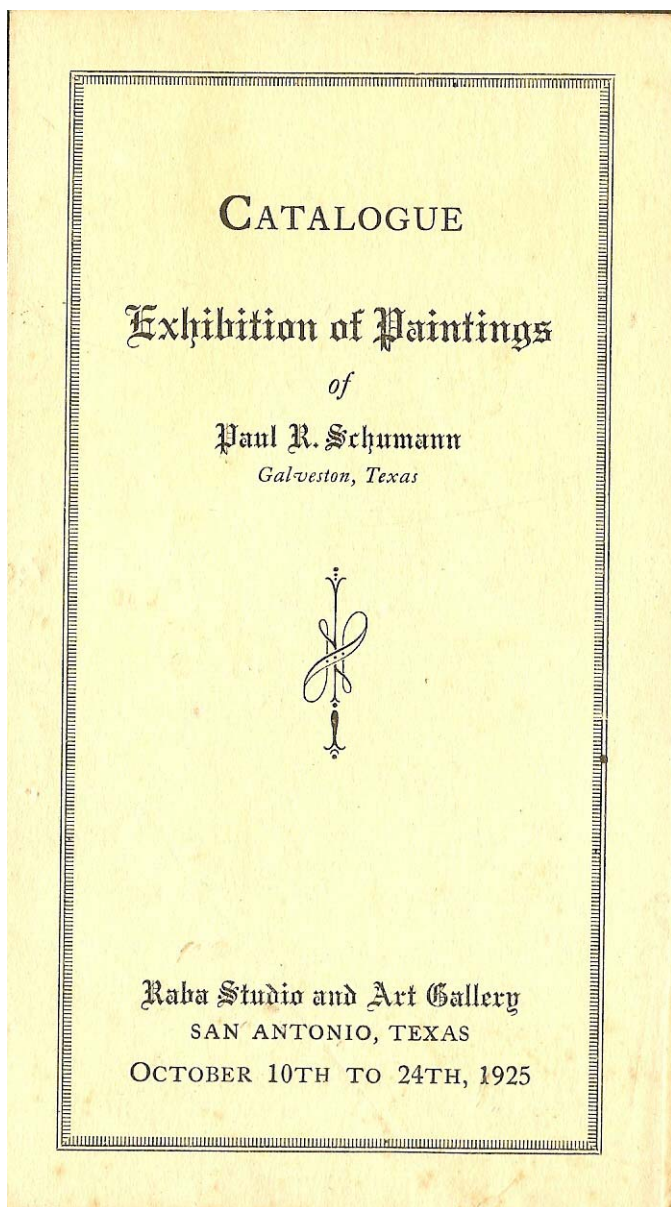
Dallas Woman's Forum

Exhibition of Texas Artists

April 19 to May 3, 1923

- PRESTON, ETHEL MARGARET, Dallas
 88. The Chief's Reverie
 RATLIFF, BLANCHE, Fort Worth
 89. Autumn
 90. A Gray Morning
 91. Floating Clouds
 REAUGH, FRANK, Dallas
 92. Hillside Pasture Morning
 RUDMOSE, ZENA S., Ft. Worth
 93. Golden Glow
 ROSE, EDWIN, Dallas
 94. Windy Day
 95. Spring Morning
 SADLER, SARA TEMPLE, Dallas
 96. A Modern Cleopatra
 97. Early Morning Fantasy
 98. Day Dreams
 99. In Rainbow Cave
 100. A Bouquet of Hearts
 SAMMONS, EDWIN, Austin
 101. Still life
 SCHOFIELD, LILIAN WELLS, Dallas
 102. Old Willows
 103. A Shady Lane
 SCHUMANN, PAUL R., Galveston
 104. Buffalo Bayou
 105. San Jacinto Battle Ground
 SHEETS, WILLIE A., Fort Worth
 106. Sunflowers
 107. Summer
 108. Spring Blossoms
 109. Pear Blossoms
 SPENCER, DICK, Dallas
 110. Sketch
 STRAHALUN, FRANK HORST, Dallas
 111. After Sunset in the Hills
 112. Spring Day
 TARVER, NELL H., Dallas
 113. Still Life
 TAYLOR, R. S., San Antonio
 114. End of the Day
 115. Spring
 TEAGARDEN, MARGUERITE, Dallas
 116. Coat of Arms
 TEASDALE, C. H., Cleburne
 117. Blue Vase
 118. Portrait
 119. Sere and Yellow Leaves
 TRAVIS, OLIN HERMAN, Dallas
 120. Morning on Gar Creek
 TRAVIS, KATHERYNE HAIL
 121. Antique Flower Painting
 VALETON, W. L.
 122. Landscape
 WALLER, MARY, Dallas
 PASTEL
 123. O'er the Hill Top
 124. Blue Bonnets
 WALKER, MARVEL, Dallas
 125. Landscape
 WEISE, PAUL R., Dallas
 126. Turtle Creek
 127. Calendulas
 ZIEGLER, SAM P., Ft. Worth
 128. Where Town and Prairie Meet

Raba Studio and Art Gallery
Exhibition of Paintings of Paul R. Schumann
October 10 to 24, 1925



Unknown Publication (Galveston News?)

Unknown date (1926?)

Tea in Honor of Island Artist Set for Tuesday

A tea on the afternoon of Tuesday, April 19, will be given by the Galveston Art League in honor of Paul Schumann, artist whose landscape and marine paintings are being exhibited here. Guests will be received on the mezzanine studio of Purdy's book store, where the exhibit is being held.

Mr. Schumann is well known on both continents for his work, his paintings of scenes in Texas and on the Gulf of Mexico being especially noted and praised. He has received prizes in many of the larger cities of the state for his paintings.

La Revue Moderne of Paris published the following article recently in connection with the exhibition of the Southern States Art League:

"Landscape and marine painter, Paul Schumann attains in his works a truth, an intensity of impression which it seems difficult to excel—and that by means of a manner most bold, direct and free.

"A canvas most characteristic of the talent of Paul Schumann figured in the recent exposition of the Southern States Art League at Houston, 'June Skies.' It depicts the life of the fishermen on the coast of the island of Galveston, in the Gulf of Mexico; a few silhouettes, a fisherman's bark, the sea, the sky dotted with clouds. The vast ocean, the light and the atmosphere hold in this picture the predominant note, the figures occupying but an humble place in contrast with the vastness of nature. This work, the first which I saw by this artist, impressed me very strongly immediately, but since then I have seen others which

bring out the powerful originality and the strength of the talent of Paul Schumann.

"First, the gulf—nothing but the sea and the sky and the rock where indefatigably the wave crashes and breaks in white foam—its verdant scrolls. Here the artist succeeds in rendering in a most impressive manner the grandiose rhythm of the sea. He knew where to find on his palette whatever was necessary to bring out all the tints of the water, all the caprices of the light.

"Here is another marine scene, 'Oyster Sloops.' The boats of the oyster fishermen arrive at the fishing ground. The men furl the sails. It is difficult to paint in words the impression of truth, life and moving, which stands forth in this canvas. One seems to hear the splashing of the waves against the hulls, the snapping of the sails in the breeze. One seems to see the lights moving in the water. How just the values are! How fresh the coloring! What a rich and supple subject! Only a palette knife judiciously employed has permitted the artist to render that fluidity of shades, that luminous intensity, to have caught these lights!

"The work of Schumann as landscape painter offers no less a charm nor less interest than does his work as a marine painter; and one canvas among all others chosen among those which he has consecrated to the representation of the 'Lilies of Texas' (and other states), 'A Bit of New Mexico'—would suffice to assure him the first rank in this class of painting on an arid piece of ground sketched before our eyes—hardly does the soil furnish the stunted vegetation; in the foreground a few rough constructions are seen, showing that some life is present in this desolate spot. In the distance, hardly perceptible, some horsemen travel over the prairie. The horizon is shut out by some hills. Clouds, marvelously colored, course in the sky. Truly, Paul Schumann is not only a finished artist, master of his brush and of his technique, he is a poet of exquisite sensibility. Profoundly moved before the marvelous spectacles of nature, he possesses in the highest degree the art of making us share his emotions.

"Paul Schumann, born in Reichersdorf, Germany, has consecrated the greater part of his work to the representation of views of Texas and he has justly acquired among his compatriots a reputation which was not slow in extending itself beyond the confines of his country. Numerous expositions contributed to make him known — notably those which he made in the Anderson galleries in New York and those organized by the Women's Forum of Dallas and the Fort Worth Carnegie Library, and in San Antonio.

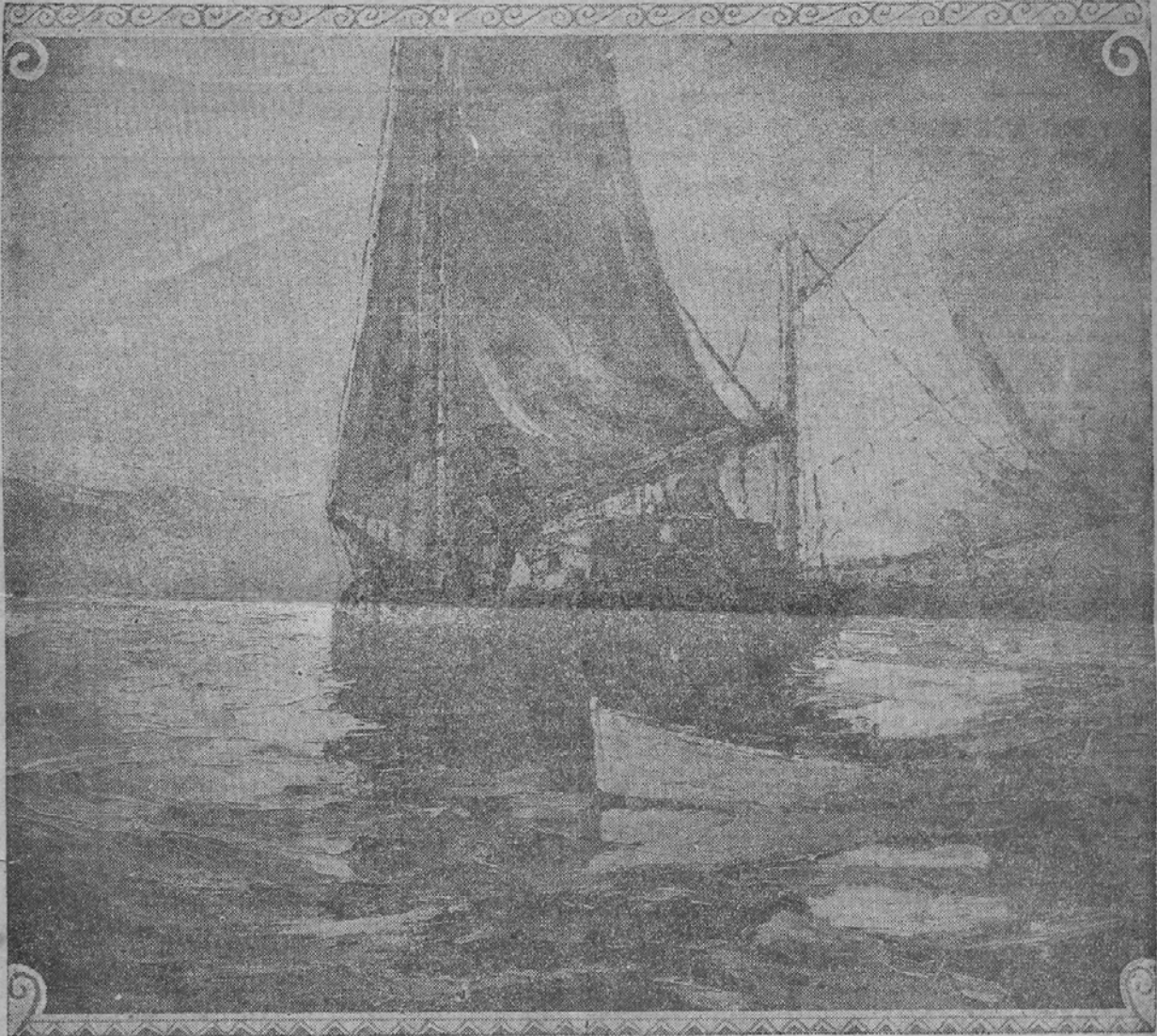
"Schumann can be considered as a great artist at home and abroad. To the exclusion of all formula are preconceived theory, nature remains the sole great inspiration of his work, veritable picture poems which one must praise without stint—both the form and the sentiment."

Mrs. Paul A. Drouilhet translated the above article from the French.

San Antonio Express

October 11, 1925

Galveston Artist to Exhibit Real Texas Marines in San Antonio



Paul R. Schumann has come to San Antonio with an exhibit of beautiful marines, bringing to us the true Gulf Coast, the typical Texas skies as well as the deeper blues of the South Atlantic and the quiet waters of the Pacific Coast.

Mr. Schumann, a native Galveston artist and member of the Southern States Art League, has made remarkable strides in the artistic world and his exhibits find favorable comments throughout the South and East. He has exhibited in the Anderson Galleries in New York and a number of times under the auspices of the Woman's Forum of Dallas and in the Fort Worth Carnegie Library in Fort Worth as well as in Galveston, sponsored by the Galveston Art League. He received recently the Arthur E. Everett gold medal in Dallas on his landscape, "A Bit of New Mexico," which is now in the possession of Mrs. Fred Middleton Bur-

ton of Galveston. A compliment of double value is implied by this recognition as a landscapist since he is primarily a marine artist. The beach, the waves at peace or in storm, the wharf and its busy life are daily lessons for Mr. Schumann, who is a familiar figure to Galvestonians as he goes each day to the sea which he loves and interprets in his canvases.

In this exhibit now being shown at Raba Studio are several large marines and a group of smaller Gulf Coast pictures. "June Skies" paints the recently tide-washed beach, fishermen and their boats. It is beautifully handled with palette and knife. There is a clearness of colors, the warm tones of the afternoon reflected sunlight and lovely transparency in the wet beach sand—all aglow from reflections of the June skies and their billowy cumuli clouds which are so well handled.

"Oyster Slops" is particularly interesting for its broad handling and excellent composition. There is seen the glassy effect of the water and interesting reflected light on the two sails. The stalwart figure of the fisherman against the sail is excellently done.

Interesting because of the different character of the water and skies is the big marine, "South Atlantic Waters." In it the water is dancing with short, broken rhythmic waves, the choppy effect of the deep water being accentuated by the swaying whitecaps. Quite a difficult bit of work has been beautifully accomplished in suggesting the sun behind the clouds drawing water from the sea.

"The Golden Path" is indeed a sonnet. The sky is aglow with the setting sun, the water runs in rippling waves to wash runs in rippling beach sand. Purple shadows nestle at the base of the golden-tipped rocks

and surely on the lovely path of golden light fairies might dance back to play on the evening beach.

In "A Glimpse of the Pacific," interest centers in the handling of the rocks and the dashing of the silver spray against the rocks. The distant sea is calm, and blue and the placid sky is done with great transparency.

In "A Heavy Sea" there is a strong wave action and a restless movement of a great weighty volume of water. The study of the wave of a forceful wind is well done.

There is also a group of characteristic coast pictures with charming sail boats and schooners and the colorful clothes of the fishermen. The drawing is excellent, the perspective quite fascinating in drawing one's eyes across a sunlit beach and the shallow reflecting water towards the deeper blue of the ocean and the characteristic drifting clouds of the Gulf.

A History of Texas Artists and Sculptors

Frances Battaile Fisk, Abilene, Privately printed, 1928
pp47 - 48

The Early Period in Galveston-- Marine Painters

Galveston with its Gulf Coast presents a widely different field for art, and while the pioneer group of artists in Austin, San Antonio and Houston were painting historic subjects and portraits, J. STOCKFLETH and other artists were painting marines in this city. But there were two young artists at this time who were destined to occupy a prominent place in American art as marine painters, PAUL R. SCHUMANN and BOYER GONZALES. SCHUMANN, tho, born in Germany, has lived in Texas since 1881 and has given his life to the study of the Galveston Coast. He was the son of a millwright and was born with none of the literary tendencies, but was first and foremost an artist who felt only artistic things. He is widely known as an interpreter of the true Gulf coast, the typical Texas skies, as well as the deeper blues of the South Atlantic, and the quiet waters of the Pacific Coast. His work consisting of beautiful marines, oil paintings, water colors, and crayola studies, have been exhibited frequently through the State, and in important galleries of the South and East. Mr. Schumann claims to have received much encouragement in his early career, from Superintendent E. C. Littlejohn while in the Galveston Public Schools, which contributed a great deal toward his present success. This teacher often had the young man do blackboard drawing in the study of history and geography. But his art

studies were under the painter, J. Stockfleth; then later he began to paint from nature, which he considers the only real way to study landscape painting. The beach, the waves, at peace or in storm, the wharf and its busy life are daily lessons for Mr. Schumann who is a familiar figure to Galvestonians as he goes each day to the sea which he loves and interprets on his canvases. He brings to the people of Galveston, the water they love, and the familiar boats. The "Oyster Sloops", one of his interesting canvases, is particularly attractive for its broad handling and excellent composition. The glassy effect of the water, which was secured thru the use of the palette knife, the picturesque sails, with the reflected light on them, and the stalwart figures of the fishermen against the sails, are excellently done. The ships have just arrived near the banks and the fishermen are letting down the sails, waiting for the tide, to do oystering. In "The Heavy Sea", there is a strong wave action and a restless movement of a great weighty volume of water. The skies give sign of a severe storm not more than twenty-four hours away and the "cat's paws" may be detected. Mr. Schumann shows Jose Arpa's influence in painting this water not only as water of the ocean but the weight of the water, which is the noted Spanish painter's method, he claims. Another marine picture which is very different from "The Heavy Sea" is

A History of Texas Artists and Sculptors

Frances Battaile Fisk, Abilene, Privately printed, 1928
pp48

"The Gulf", and according to the artist this is one of the strongest marines he has ever done. In this the waves are shorter and the water is in normal condition. It seems that gentle breezes are blowing from the South or Southwest. Quite a difficult bit of work has been done in the production of the purple-lavender skies in the distance, where the sea gulls are flying over the glassy water. Around the rocks the waves are in a quiet, spraying motion. This canvas was exhibited at the Witte Museum in San Antonio in 1927. Interesting because of the different character of the water and skies is the big marine, "South Atlantic Waters", with its short, broken, rhythmic waves and the swaying whitecaps, accentuating the choppy effect of the deep water. Quite a difficult bit of work has been accomplished in suggesting the sun behind the clouds drawing water from the sea. In "A Glimpse of the Pacific", interest centers in the handling of the rocks and the dashing of the silver spray against them. The distant sea is calm and blue with a placid sky. "June Skies" shows the recently tide-washed beach at Galveston, the fishermen and their boats, and is beautifully handled with palette and knife. The warm tones of the afternoon reflected sunlight and lovely transparency in the wet beach sand—all aglow from reflections of the June skies and their billowy sunlit clouds, make a striking picture. This picture was exhibited at the Houston Museum of Fine Art in 1926 with the Southern States Art League of which Mr. Schumann is a member, and was included in the Circuit Exhibit, Class A for 1926-27. While Mr. Schumann is primarily a marine artist, he is also a recognized landscapist and paints West Texas and New Mexico scenes. He won the

Arthur E. Everts Gold medal in the Thirteenth Annual Exhibition of the works of Texas artists by the Dallas Woman's Forum, on his remarkable landscape, "A Bit of New Mexico", which has been acquired by Mrs. F. M. Burton of Galveston. This is a most characteristic study of flat arid land in the foreground with vari-colored hills in the distance, where a purple haze lingers and billowy clouds float above the sun colored tips, and there is a suggestion of heat and unlimited space where the lonely little cabin stands. Another honor came to Mr. Schumann. His canvas, "The Hill Country", painted in 1926 near Junction City and which was exhibited at the Sixteenth Annual Exhibition of the Dallas Woman's Forum in April 1927, proving one of the most popular offerings, was purchased by the Forum as the nucleus of a permanent collection. The Forum has in the past sponsored the exhibitions of works of our State artists in the desire to discover and encourage art in Texas, always awarding prizes. But now the plan is to start a permanent collection by purchasing two of the entries each year from this exhibition instead of awarding prizes, and this canvas, "The Hill Country" was the first purchase, with one by a Dallas artist, Franz Strahalm, the second. The purchases were made possible through generous donations made to the fund by Mrs. Joel T. Howard, a prominent art patron of that city. Mr. Schumann is represented in other permanent and many private collections throughout the State.

The other master marine painter, BOYER GONZALES, who calls Galveston his home spends his summer at Woodstock, New York, where he has a studio. Born in Houston, the son of Thomas and Edith Boyer Gonzales, and of Spanish-American an-

San Antonio Express

April 5, 1929

SAN ANTONIO EXPRESS: FRIDAY MORNING, APRIL 5, 1929.

THE PRIZE WINNERS

1—For the best picture, to become the property of the San Antonio Art League, and remain in the Witte Museum, "The Friends of Art in San Antonio," and the late Mrs. C. W. Wetmore, first patron of the Southern States Art League, \$500, awarded to Catherine Critcher for "Taos Farmers."

2—For the best painting of a Southern subject, in any medium, William P. Silva, first vice president S. S. A. L., \$100, awarded to Clarence Millet for "Antique Shop."

3—For the best painting of a Texas subject not otherwise honored, Texas Fine Arts' Association, \$100, awarded to Paul Shumann for "Mosquito Fleet."

4—For the best figure or portrait, San Antonio Art League, \$100; awarded to Arthur L. Bairnsfather for Mrs. T. R. Baker.

5—For the best water color, Miss Alice Ravenel Huger Smith, \$50, awarded to Ellsworth Woodward for "Washladies' Row."

6—For the best etching, Friends of the Birmingham Public Library offers \$50. Awarded to A. T. Van Leshout for "The Canoe Sea."

7—For the best landscape in oil, Mrs. Adolf Wagner of San Antonio, \$50; awarded to Nan Sheets for "Road to the Sea."

8—For the best sculpture, San Antonio Public Service, \$50; awarded to Mrs. Marshall Bullitt for "Kentucky Mountain Woman."

9—For the best flower painting, Joske Bros., San Antonio, \$25; awarded to Carle J. Blenner for "Northern Magnolias."

10—For the best lithograph, Pabst Engraving Company, \$25; awarded to Samuel P. Ziegler for "Discovery Field."

11—For the best miniature, Mrs. Alex Adams of San Antonio, \$25; awarded to Eleanor Onderdonk for "Portrait of a Lady."

12—For the best drawings, "A Friend of Art," \$10; awarded to Agnes Lillienberg Muench for "Drawing of a Girl."

13—For the best pastel, San Antonio Art League, silver medal, awarded to Margaret Thomas for "White Roses."

CRAFT.

1—For the best painting on china, Wolff & Marx Co., \$25; awarded to Sara Owen Niel for enamel vase.

2—For the best work in jewelry, The San Antonio Art League, silver medal, awarded to Mrs. Alix Bettison Colby.

3—For the best fabric, The San Antonio Art League, silver medal; awarded to May Schow for batik, "The Norman Conquest."

4—For the best pottery, The San Antonio Art League, silver medal; awarded to Anna Frances Simpson for Espagnol design.

5—For the best wood carving, The San Antonio Art League has offered silver medal; awarded to Raymond Everett for chessmen carved in cherry.

6—The San Antonio Art League has offered four silver medals for four honorable mentions which have been awarded to: Mrs. L. M. Tonkin for "The Rt. Hon. Joseph Beavers"; Mrs. A. J. Bell for "Cactus"; Bertha Louise Hellman for "Larkspur In a Bunch," and Anne Goldthwaite for street scene.

Texas Fine Arts Association Prize

April 4, 1929

RETAIN THIS PORTION AND DEPOSIT CHECK ONLY				
<p>THE ATTACHED CHECK IS IN FULL PAYMENT OF ACCOUNT AS SHOWN BELOW. NO RECEIPT IS NECESSARY. IF SETTLEMENT IS NOT SATISFACTORY, RETURN BOTH STATEMENT AND CHECK.</p>				
	VOUCHER No.	DATE OF INVOICE		AMOUNT
<p>12 Prizes</p> <p>The Southern States Art League is a voluntary association of artists and others interested in art to encourage and promote art and its appreciation throughout the South.</p>	665	4/4/29	Texas Fine Arts Association Prize for best Texas subject, in Ninth Annual Exhibition, Southern States Art League, awarded for "Mosquito Fleet"-----	\$100.00

Unknown Publication

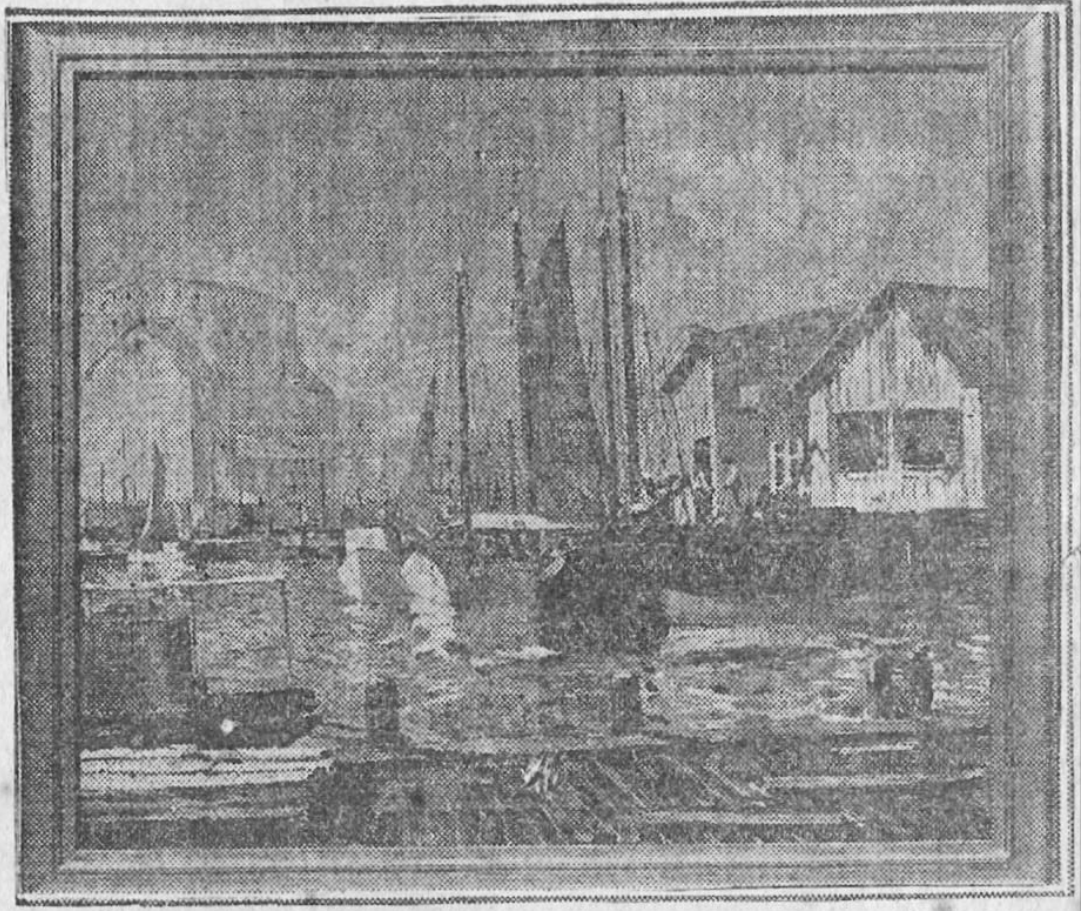
April ?, 1929

Galveston Artist Wins Prize at San Antonio

"The Mosquito Fleet" by Paul Schumann of Galveston was awarded first prize of \$100 by the Texas Fine Arts Association as the best painting of a Texas subject during the two day convention of the Southern States Art League in San Antonio last week.

Mr. Schumann's painting shows the picturesque fishing boats in the slip at Pier 20. It is done in oils with a palette knife and the artist has achieved a singularly effective result.

The prize winning painting will remain on exhibition at the San Antonio museum for about two weeks longer and from there may go on a circuit of Texas cities. It has never been exhibited locally.



Dallas Morning News

April 5, 1929

South Praised As Art Lover

"No Interest" Tradition Has Passed, Says League Head.

Special to The News.

SAN ANTONIO, Texas, April 4.—The "stunning surprise that young Southern cities could and did absorb works of art from a single exhibition close to an aggregate of \$100,000" marked the "passing of the tradition that the South has no interest in art," Ellsworth Woodward of New Orleans, the president, said Thursday at the Southern States Art League's ninth annual convention and exhibition. Mr. Woodward, declaring the league has enrolled 507 members, defended the jury system of selection, a policy which, he said, had met critical opposition on the ground that it excludes many. He spoke at a luncheon given by the San Antonio Art League.

The visitors were welcomed by City Commissioner Paul Steffler and Mrs. Henry Drought, president of the San Antonio Art League. Other speakers included James Chillman, Houston; Miss Florence McIntyre, Memphis, Tenn.; Miss Ethel Hutson, New Orleans, league secretary, and William P. Silva, Carmel, Cal., vice president.

Following an afternoon business session a reception was held at Mrs. Drought's home.

The purchase prize of \$500 offered by "friends of the Birmingham Public Library" and the late Mrs. C. W. Wetmore was awarded to Miss Catherine Carter Critcher of Washington, D. C., a native of Virginia, for her "Taos Farmers." This picture becomes the property of the San Antonio Art League to remain in Witte Museum. Miss Critcher, who studied in New York, Washington and Paris, has won past honors, her "Portrait of an Artist" having been awarded a prize offered by the Houston Museum of Fine Arts for the best portrait at the league's sixth exhibition at Houston in 1926.

For the best painting of a Southern subject, Clarence Millet of New Orleans was awarded the \$100 prize offered by Mr. Silva for Mr. Millet's "Antique Shop—New Orleans." Mr. Millet, a native of Hahnville, La., has lived in the South all of his life except during two years of New York study.

Paul Schumann, member of the Galveston Art League and other organizations, won the \$100 prize offered by the Texas Fine Arts Association with his "Mosquito

Fleet," which was deemed the best painting of a Texas subject in the present exhibition. Though born in Germany, Mr. Schumann, best known for his pictures of the sea and ships, has lived many years in the South.

The winner of the San Antonio Art League prize of \$100 for the best portrait, Arthur L. Bairnsfather, now of Birmingham, Ala., is a native of Kentucky, but has studied and worked in Cincinnati, Chicago, New York and other cities.

President Woodward won with his "Washladies' Row" the prize offered by Alice Ravenel Huger Smith of Charleston, S. C., for the best water color at the exhibition. The action of the jury was described as "a spontaneous tribute to one of the foremost water colorists not only of the South but of the country." A native of Massachusetts, Mr. Woodward for thirty-nine years has been director of Newcomb College School of Art at New Orleans.

Alexander J. Van Leshout of Louisville, Ky., won \$50 offered by "friends of the Birmingham Public Library" for the best print. "The Canoe" is the title of the prize-winning print.

Nan Sheets of Oklahoma City received a prize offered by Mrs. Adolph Wagner of San Antonio for the best landscape in oil with her painting of "The Road to the Sea."

The winner of the prize for the best sculpture, \$50, offered by the San Antonio Public Service Company, is Mrs. Marshall Bullitt of St. Matthews, Ky., whose subject is "Kentucky Mountain Woman."

Carl J. Blenner, whose "Northern Magnolias" won the \$25 offered by Joske Brothers Company, San Antonio, for the best flower painting, is a native of Richmond, Va., but for many years has made his home in New York.

Her "Drawing of a Girl" won for Agnes Lillenberg Muench, wife of the sculptor, Julian Rhodes Muench, the prize offered by "an anonymous friend of art" for the best drawing.

Edward W. Eisenlohr of Dallas was a member of the selection jury. Other awards included:

Eleanor Onderdonk, San Antonio, prize offered by Mrs. Alex Adams for best miniature.

Margaret Thomas, Savannah, Ga., silver medal for best pastel.

Sara Owen Neill, Birmingham, Ala., \$25 for best china painting.

Alix Bettison Colby, native of Brenham, now of Indianapolis, Ind., silver medal for best working jewelry.

May Schow, Fort Worth, silver medal for best fabrics with Batik, entitled, "The Norman Conquest."

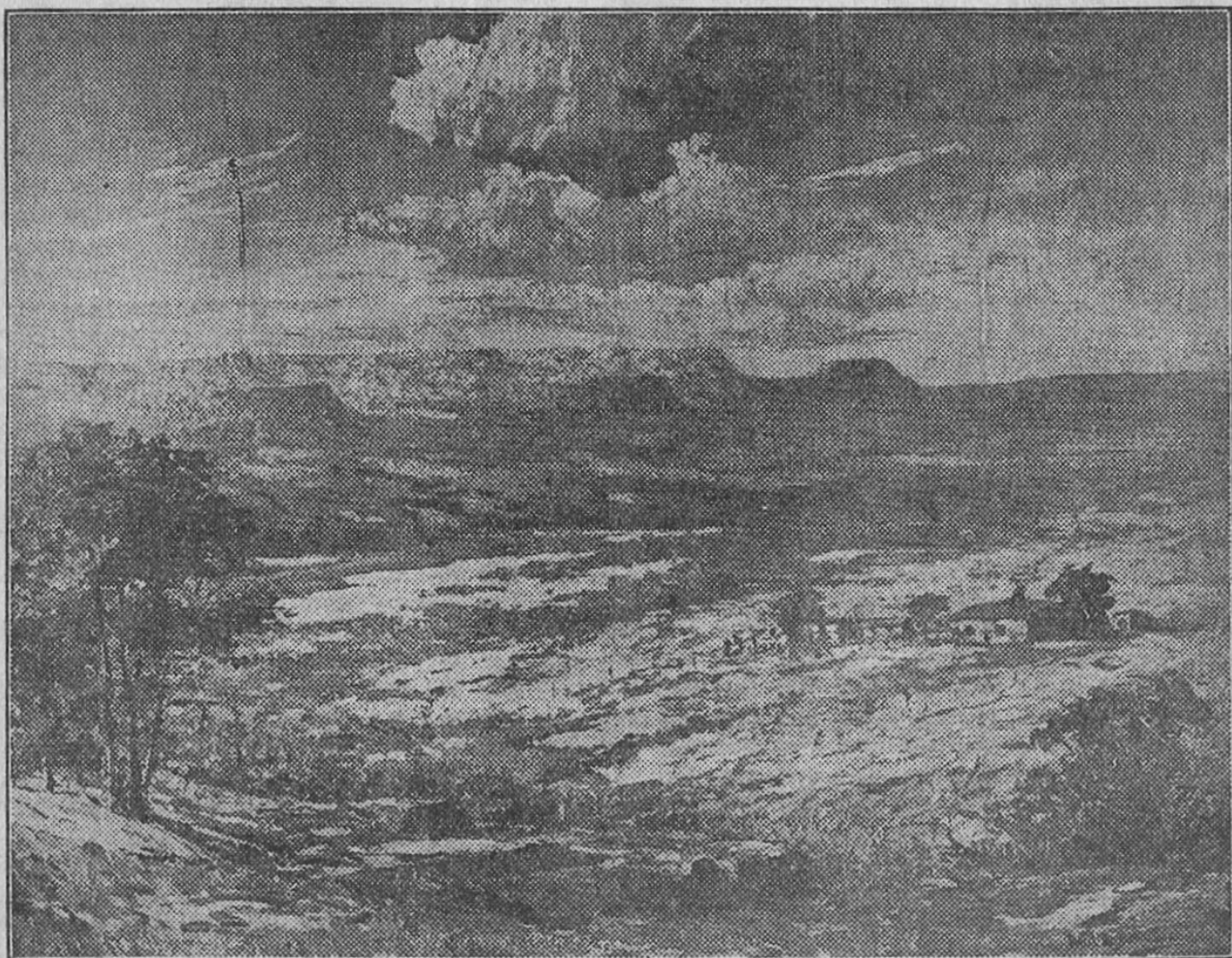
Anna Frances Simpson, New Orleans, silver medal for her "Español," adjudged best pottery.

Raymond Everett, University of Texas professor, silver medal for best wood carving.

Samuel P. Ziegler, Texas Christian University art teacher, \$25 of

Dallas Times Herald
May 8, 1929

Nucleus of Dallas Woman's Forum Collection



—Photo by Bennett

"The Hill Country," by Paul Schumann of Galveston, is the first painting acquired by the Dallas Woman's Forum as the nucleus of a permanent collection to be gathered under the auspices of the art department of the organization from the most merited works entered in their display of the work of Texas artists held annually. The purchase of this painting was made possible through donations by local art patrons, notably Mrs. Joel T. Howard. A canvas by Franz Strahalm of Dallas was also bought by the department.

Biographical Directory
Unknown title, author, date, 1930?
pp698

SCHUMANN, Paul R., 1220 M½, Galveston, Tex.

P.—Born Germany, Dec. 13, 1876. Pupil of Stockfeldt. Member: SSAL, Tex. FAA; Galveston AL; Springfield (Ill.) AA (life). Awards: Arthur E. Everts gold medal, Dallas, 1924; hon. mention, Nashville, Tenn., 1925; purchase prize, Ft. Worth Art Mus., 1926; purchase prize, Dallas Woman's Forum, 1927; Tex. FA prize, SSAL, 1929; first and second prizes, West Tex. Fair, San Angelo; first and second prizes, Waco Cotton Palace, Waco, Tex. Work: "The Hill Country," Art Dept., Dallas Woman's Forum; "Enchanted Rock," School of Painting, Ft. Worth; "Port of Galveston," Rosenberg Library, permanent collection, Art League, Galveston, Tex.; Art Association, Springfield; John H. Vanderpoel Art Association, Chicago, Ill.

The Galveston Daily News

April 12, 1931

Galveston Artist to Have Exhibit of Paintings Here Before San Antonio Show

Paul R. Schumann, Galveston artist who has achieved much note with his landscape and marines, will hold a one-man exhibition at the Pabst Galleries in San Antonio, the opening event of which will be a reception April 28.

In order to give Galvestonians an opportunity to view his pictures, most of which have been painted recently, Mr. Schumann is holding an informal exhibit at his studio, 1220 M $\frac{1}{2}$, Sunday, Monday and Tuesday afternoons.

Those who go to see Mr. Schumann's pictures will be well rewarded. Most of the 44 are scenes either about Galveston gulf or bay or show various types of ships. Many depict the mosquito fleet and one of these, No. 38, a large canvas, won the Texas Fine Arts prize at the Southern states art exhibit in which artists from 17 states participated.

In the past six years Mr. Schumann has won nine prizes and of these seven have been Galveston scenes. A number of these prize winners are hanging in various galleries or homes throughout the South. One, which he will send to San Antonio, has recently returned from a year's tour of the Texas Fine Arts circuit.

Mr. Schumann's work is exceptionally vital and vivid as well as colorful, for it has a quality about it that makes it most impressive. His depiction of lights and shadows is also fine, and these reflected on the sails of ships or on the waves contribute much to the beauty of the pictures.

Persons interested in ships will find much to please them in Mr.

Schumann's pictures, as they show vessels from the old-time brigantines and barkentines to the modern steamships, depicting them in a faithful manner. One of these, entitled Indianola Bound, is a ship of 1845 of the type which brought settlers from Europe to Texas.

Pictures Listed.

Names and numbers of the pictures in the exhibit follow:

No. 1, Boat Builders at Offats Bayou; No. 2, The White Schooner; No. 3, Coal Laden Schooner; No. 4, Evening Red; No. 5, Fishing Off the Breakwater; No. 6, Sunset at West Bay; No. 7, Water Spout; No. 8, Mouth of the Bayou; No. 9, Fishing on the Beach; No. 10, Repair Slip; No. 11, Morning Gray; No. 12, Blow Winds O'er Western Sea; No. 13, In the Slip; No. 14, Jetty Rocks; No. 15, Fishing at Offats Bayou.

No. 16, Threatening Clouds; No. 17, A Southwester; No. 18, Dead Calm; No. 19, Fisheries Wharf; No. 20, Gulf Bleezes; No. 21, At the Breakwater; No. 22, Returning From the Bank; No. 23, Indianola Bound in 1845; No. 24, On Offats Bayou; No. 25, The Green Schooner; No. 26, Fishery Slip; No. 27, Tropical Sea; No. 28, Afternoon Light; No. 29, At the Fish Wharf.

No. 30, In the Channel; No. 31, Shrimp Trawlers; No. 32, Entrance to the Harbor; No. 33, Ferry Slip; No. 34, Fishing Boat; No. 35, Between the Jetties; No. 36, The Brigantine; No. 37, Sea Scape; No. 38, Mosquito Fleet; No. 39, Off Galveston Harbor; No. 40, Vegetable Sloop; No. 41, Wintry Sky; No. 42, Fishing Smacks.

Unknown Publication

Unknown Date (1930s?)

EXHIBIT SUCCESSFUL.

Paintings of Galveston Scenes Have Attracted Attention.

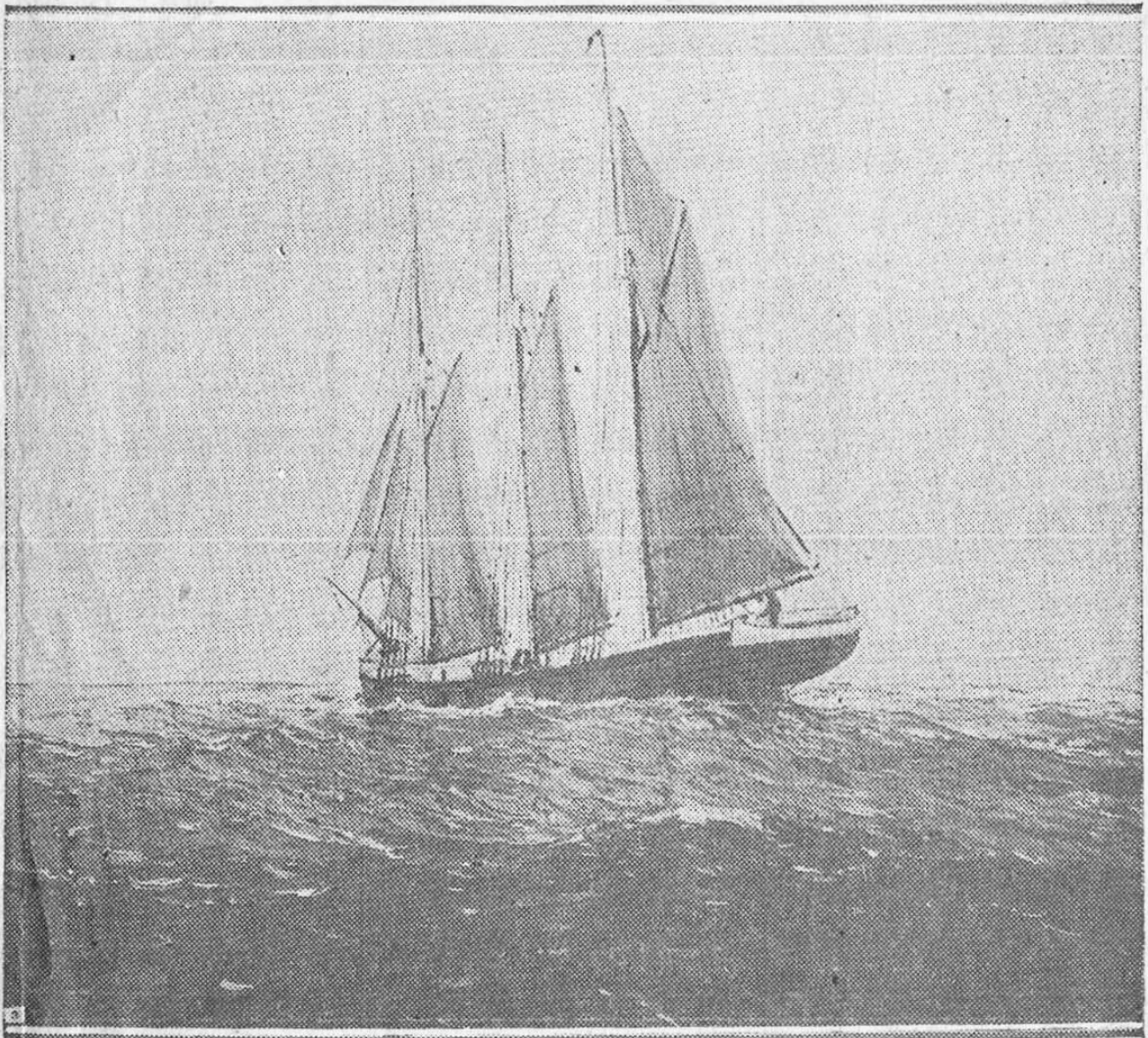
One of the most successful art exhibits from the standpoint of patronage has been going on the past week in the art gallery of the Maurer studio under the auspices of the Galveston Art league. The collection of paintings are by Paul R. Schuman, a Galveston man and feature scenes of the popular byways and sea scenes around Galveston and on Galveston island. Especially the fishing fleets and wharves have been his forte and the paintings are attracting much attention and mention among Galvestonians.

Some of the scenes are "Fishermen on Galveston Beach," "The Marine," and ocean pictures are noticeable in the soft blending of colors and general scheme. They are typical of Galveston and one need only to see the paintings to know the port is one of fishing fleets and great commercial industries.

Tomorrow the exhibit will close. The day has been designated as children's day and all the youngsters of the city are invited to be at the studio sometime during the day.

San Antonio Sunday Light
April 26, 1931

GULF COAST SCHOONER



This is a painting by Paul R. Schumann whose works are now on exhibit at the Pabst gallery. It is a painting of a coal laden schooner plying between Atlantic and

gulf ports, in the early days. Among the paintings to be seen at Pabst's is "The Mesquite Fleet" which won Texas Fine Arts prize at Southern States exhibit in S. A.

Unknown Publication
1931

MARINE ON VIEW



Marine oil painted by Paul Schumann of Galveston shown at exhibit of his work and other artists at opening of new San Antonio Art gallery, 202 Losoya street, Tuesday, April 12. Public is invited to tea and reception from 2 to 6 o'clock, by Charles Pabst. Schumann's annual show will include about forty paintings, mostly of his Texas coast subjects.

Pabst Galleries, San Antonio
April 15 to 30, 1931

PABST GALLERIES

Showing of

Paul R. Schuman's Paintings

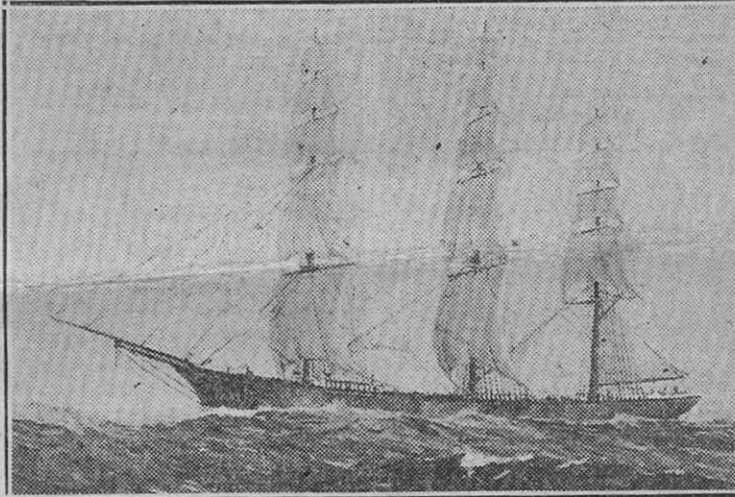
April 15th to 30th

1. SHORE SQUATTERS
2. ON OFFATS BAYOU
3. THE GULF
4. IN THE MOSQUITO SLIP
5. THE END OF THE ISLAND
6. AFTERNOON IN THE SLIP
7. THE HOUSE BOAT
8. MORNING GREY
9. HOUSE BOAT ON OFFATS BAYOU
10. SATURDAY IN THE SLIP
11. ON OFFATS BAYOU
12. 18TH STREET SLIP
13. STUDY OF BREAKERS
14. A POUNDING SEA
15. COMING ABOUT
16. A SULTRY DAY
17. BETWEEN THE JETTIES
18. THE COMING SHOWER
19. OVER THE WAVES
20. OYSTER SLOOPS
21. BITTER WEEDS AND SALT CEDARS
22. OUT WEST
23. MORNING MIST
24. IN LLANO COUNTY
25. AT SUNSET
26. THE SILVERY SPRAY
27. OFF SHORE WINDS
28. THE CREEK
29. JUNE SKIES
30. SNAPPER BOATS
31. THE RED YAWL
32. DRYING SAILS
33. THE BREAKERS
34. MARINE STUDY
35. LITTLE FRANCE AT FREDERICKSBURG

Galveston Tribune

May 16, 1931

"INDIANOLA BOUND"



Galveston artist depicts immigrant ship

"Indianola Bound," a magnificent oil painting by Paul R. Schumann, Galveston artist, portrays one of the staunch vessels which brought the German immigrants to Texas back in the '40s and '50s. The authenticity of the picture is vouched for by old photos of such ships still in the possession of pioneer families at Fredericksburg, New Braunfels and other towns in Central West Texas which were settled by Germans.

Many of the immigrants in those early days landed at Indianola, a Texas port that has long since lapsed into oblivion. The painting which was on display in the Pabst Galleries at San Antonio should be of especial interests to members of the state Saengerfest which convenes here tomorrow.

Marine views of the gulf beach, fishing craft, and bayous about Galveston, and scenes in West Texas are included in the varied subjects of Mr. Schumann's collection. His paintings glow with color and life. In the past six years he has won nine prizes, six of which have been Galveston scenes. Names and numbers of the pictures in his current exhibit follows:

No. 1, Boat Builders at Off-

fats Bayou; No. 2, The White Schooner; No. 3, Coal Lader Schooner; No. 4, Evening Red; No. 5, Fishing Off the Breakwater; No. 6, Sunset at West Bay; No. 7, Water Spout; No. 8, Mouth of the Bayou; No. 9, Fishing on the Beach; No. 10, Repair Slip; No. 11, Morning Gray; No. 12, Blow Winds Over Western Sea; No. 13, In the Slip; No. 14, Jetty Rocks; No. 15, Fishing at Offats Bayou.

No. 16, Threatening Clouds; No. 17, A Southwester; No. 18, Dead Calm; No. 19, Fisheries Wharf; No. 20, Gulf Breezes; No. 21, At the Breakwater; No. 22, Returning From the Bank; No. 23, Indianola Bound in 1845; No. 24, On Offats Bayou; No. 25, The Green Schooner; No. 26, Fishery Slip; No. 27, Tropical Sea; No. 28, Afternoon Light; No. 29, At the Fish Wharf.

No. 30, In the Channel; No. 31, Shrimp Trawlers; No. 32, Entrance to the Harbor; No. 33, Ferry Slip; No. 34, Fishing Boat; No. 35, Between the Jetties; No. 36, The Brigantine; No. 37, Sea Scape; No. 38, Mosquito Fleet; No. 39, Off Galveston Harbor; No. 40, Vegetable Sloop; No. 41, Wintry Sky; No. 42, Fishing Smacks.

Unknown Publication (Galveston News?)

November 7, 1931

Studio Tea Today at Book Store in its New Location

A studio tea will be held from 3 to 6 o'clock this afternoon on the mezzanine floor of Purdy's Book Store, Inc., at its new location adjoining the John trunk factory, it was announced by R. H. John. Pictures of Paul R. Schumann and his pupils will be exhibited.

Hostesses will be several of the

Saturday, November 7, 1931.

exhibitors, including Miss Bernice Bartel, Miss Maxine Levy, Mrs. S. J. Lester, Miss Marie Marchi, Miss Elizabeth Thomas, Mrs. O. B. Wigley and Mrs. Schumann. Other pupils who will exhibit are: Miss

Nan Benjamin, Miss Charlene Cooper, Carl Carlson, Abott Hoecker, Roy Koehler Jr., J. Murillo, Conley Lloyd, Marjorie Wheat. About 150 pictures will be included.

The formal opening of the new store was held yesterday, hundreds

of friends attended during the reception hours from 8 to 10 o'clock. The visitors were received by Mr. John and employees of the store. The handsomely appointed and conveniently arranged store was filled with beautiful floral offerings.

Unknown Publication (Galveston News?)

Unknown, 1933?

Painting of Gulf by Paul Schumann to Be In Texas Fair Exhibit

The gulf as it appears at Galveston and as depicted by the gifted brush of Paul R. Schumann, noted Galveston artist, will be viewed by visitors to the Chicago fair in the Texas building.

A painting entitled "The Gulf" by Mr. Schumann has been selected as one of the 12 chosen from the Texas fine arts circuit to be hung in the Texas building at the fair, according to word received by Mr. Schumann last night.

Unknown Publication (Galveston News?)

February 14, 1933

Schumann To Be Honored at Tea

The Galveston Art League will entertain with a tea this afternoon from 3 until 6 o'clock at Purdy's book store in honor of Paul Schumann, a local artist. The league will exhibit 40 of Mr. Schumann's canvases which recently returned from an exhibition at Springfield and the Illinois University Club.

In addition 20 prints of Donald Witherstine, loaned by the Houston Museum of Fine Arts, will be known. These prints were exhibited at the National and Pennsylvania Academy.

Hostesses on this occasion will be: Mrs. S. J. Lester, Mrs. Fred M. Burton, Mrs. Nat Rowell, Mrs. W. S. Beadles, Mrs. W. B. Fletcher, Mrs. Louis de Rango, Mrs. Clara Wittig Moore, Mrs. Paul Schu-

mann, Miss Ellen Newman and Miss Hattie Wittig.

The exhibit will probably be continued for a week.

◆ ◆ ◆

Unknown Publication

1935

16 Texas Artists To Enter N. Y. Exhibit

The Texas section of the second national exhibition of American art, to be held in the Rockefeller Center in New York City June 16 to July 13, will find 16 Texas artists represented, four of them from Houston. Mrs. E. Richardson Cherry, Miss Beatrice Matthai, McNeill Davidson and William J. Houliston, Jr., are the Houston artists.

Those from the state are: Katherine Green of Beaumont, Paul R. Schumann of Galveston, Paul Rhodda Cook of San Antonio, Edmund Kinsinger of Waco, Boyer Gonzales, Jr., of San Antonio, Rudolph Staffel of San Antonio, Edith Mae Brissac of Denton, Marie Delaney of Denton, Corinne Spellman of Denton, Edward Eisenlohr of Dallas and Evelyn Sellers of Fort Worth. Two former Texas artists, now living in New York City, were invited to choose something of their own and send direct to the exhibit. They were Margaret Brisbane Baccante, formerly of Houston, and Joe Mahoney, formerly of Dallas.

Judges for the Texas entries, who met May 8 in Austin, were appointed by Governor Allred. They were: Col. Ralph Rountree of Dallas, chairman; Mrs. Harry P. Drought of San Antonio, Eleanor Onderdonck of San Antonio, Mrs. R. C. Roberdeau of Austin and James Chillman of Houston.

**Twelfth Circuit Exhibition
Southern States Art League
April 2-12, 1935**

Twelfth Circuit Exhibition
of the
SOUTHERN STATES ART LEAGUE

FORT WORTH MUSEUM OF ART
FORT WORTH, TEXAS
April 2-12, 1935

Twelfth Circuit Exhibition

Southern States Art League

April 2-12, 1935

CATALOGUE

MAY TODD AARON
 1. Evelyn and her Baby
 LANIER BRADFIELD ABELE
 2. Reflections
 ERNEST HARRISON BARNES
 3. Sabbath Afternoon
 WENONAH BELL
 4. Woman Peeling Apples
 LAURA BODEBENDER
 5. Swiss Guard in Gala Uniform
 CATHARINE CARTER CRITCHER
 6. Girl in Green
 (Awarded Honorable Mention)
 MABEL HELEN EBERSOLE
 7. Window on the Mississippi
 EDWARD G. EISENLOHR
 8. Hilltops
 JOHN F. ENSER
 9. Zinnias and Marigolds
 FRANCES W. FAIG
 10. The Brook
 SALLIE MEREDITH GILLESPIE
 11. Shady Street
 CARRIE L. HILL
 12. Interior

MARIE A. HULL
 13. Malissa
 J. HOWARD IAMS
 14. Morning Fog
 FRANK KLEPPER
 15. Morning on the Coast
 MARY TOWNSEND MASON
 16. Still Life with Flowers
 GLADYS McADAMS
 17. Winter Bouquet
 HARRIETT D. McDONALD
 18. Window Sill
 HELEN H. McGEHEE
 19. Steel Mill at Night
 VIRGINIA R. McLAWS
 20. Red Rock Cove
 RALPH McLELLAN
 21. Drying Cod-Fish
 (Awarded Honorable Mention)
 ELLA K. MEWHINNEY
 22. Southern Pioneer Home
 MARGUERITE C. MILLER
 23. Theodore
 DICKSON REEDER
 24. Portrait of Wayman Adams
 ROBERT S. ROGERS
 25. Gertrude
 CARMEN SARRE
 26. Brevard Valley

**Twelfth Circuit Exhibition
Southern States Art League
April 2-12, 1935**

CLARA R. SAUNDERS

27. Legumes

PAUL R. SCHUMANN

28. Breakers

MARY FLORENCE SCOTT

29. The Mountaineer

MADELEINE SHARRER

30. Youth and Age

NINA SHEPHERD

31. Lemon Lilies

EDWARD S. SHORTER

32. On the Studio Shelf

WILLIAM P. SILVA

33. Cabins by the Swamp

CLARENCE A. STAGG

34. Mayme

MALTBY SYKES

35. The Wheel

OLIN TRAVIS

36. Making Sorghum—Grinding the Can

MRS. FRED W. WEISSER

37. Texas Bluebonnets

JESSIE ALINE WHITE

38. Peacock Blue

LUCY O. WILLIAMS

39. Zinnias

KARL WOLFE

40. Dinner on the Grounds

(Awarded Honorable Mention)

The Times-Picayune

May 6, 1935

THE TIMES-PICAYUNE, MONDAY, MAY 6, 1935

UNUSUAL TALENT SHOWN IN ART AT DELGADO MUSEUM

12th Circuit Exhibition of
Southern States League
Is Opened

Varied enough to appeal to the most discriminating critics and with an unusual amount of talent represented, the 12th circuit exhibition of the Southern States Art League was opened Sunday at Delgado Museum. The show, which includes oil paintings, etchings, block prints and water colors, will remain at the museum through May.

Comprising the work of four score Southern artists, 90 pictures are included in the exhibition. The character studies in the oil paintings, the skillful detail in the etchings and block prints and the exquisite coloring of the water colors make all three divisions of the show outstanding.

40 Oil Paintings

There are 40 oil paintings on display. Karl Wolfe's "Dinner on the Grounds," which was awarded honorable mention, is particularly well done. Depicting a negro picnic, the Mississippi artist has presented a humorous and lively study, excellently drawn and vividly colored.

One of the loveliest things in the show is Lanier Bradford Abele's "Reflections." This Atlanta artist's portrait is well drawn, and beautifully colored.

"Youth and Age," by Madeline Sharer, who formerly resided here but who is now in Paris where her husband, Major R. H. Sharrer, has been assigned by the United States Army Engineering Corps, is another.

Shading Adds Charm

The soft colors of the painting, the sentiment expressed and the excellent shading all add charm to the picture. It shows a woman working on a plain black bonnet while a gay spring hat hangs nearby.

Laura Bodebender, who is also a New Orleanian and who is studying in Rome, has an unusual bit of work in "Swiss Guard in Gala Uniform." Very flat and quiet with little light and shade and done in dull colors, the painting is in a style this artist is rapidly developing.

"Girl in Green," by Catherine Carter Crichton of Washington, was awarded honorable mention for portraits. It is beautifully painted, and full of repose. Its one fault is that the background predominates a little too much.

"Morning on Coast"

"Morning on the Coast," by Frank Klepper of Dallas, is outstanding among the landscapes. Its soft

Ralph McLellan of Philadelphia was awarded honorable mention for a good bit of landscape.

"Peacocks," by Paul R. ... fine in the show and is really lovely. The tumultuous waves have been excellently reproduced.

The flower studies are among the outstanding paintings in the show. "Peacock Blue," by Jessie Aline White of Dallas, is an excellent piece of this type, the soft outlines of peonies contrasting well with the stiffer gladioli, the whole shown in a brilliant blue vase. "Winter Bouquet," by Gladys McAdams of Lexington, is another beautiful flower study, showing a vase before a window through which snow can be seen. "Zinnias and Marigolds," by John F. Enser of Lexington, is well painted and appealing.

"Mayme," by Clarence A. Staggs of Nashville, who works on a newspaper at night and paints by day, is outstanding, as is also "Malissa," by Marie A. Hull of Jackson, and "Brevard Valley," by Carmen Sarre of New Orleans. This last is a delightful interpretation of North Carolina mountains.

Marked With Detail

In the etchings, block prints and lithographs the work of John Taylor Arms of Fairfield, Conn., is outstanding. This artist has four pieces entered and all are marked with skillful detail. His "Medieval Pageantry," in which Kerr Ely did the figures, was awarded honorable mention.

"Falling Leaves" and "White Altheas," by Sadie A. F. Irvine of New Orleans, are colored etchings and are marked with skill and delicacy. "Aviles Street, St. Augustine," by Celia Gregor Auld of St. Augustine, is marked by careful work and unusual quiet charm. Very rare are two pieces by Antoinette Rhett of Charleston, while "Ducks," by Mary Bonner of San Antonio, is marked by its unusual humor. Ellsworth Woodward has done good work in his "Good Samaritan" and Werner Hoehn's "Choctaw Indian" is also worth mentioning, this latter being the only lithograph in the show.

"Dry Dock" Praised

Mr. Woodward's "Dry Dock" was awarded honorable mention in the water colors. It is easy to understand why this picture received honorable mention from the judges.

Bright and colorful is "The Market," a Morocco scene by Sue Joy of Nashville, who studied at Newcomb. "Black Hamburg Grapes," by Marjorie Burke of Louisville, is colorful and decorative, and Miss Ethel Hutson has done an excellent piece of work in "The Pool in the Woods," which is completely charming.

The water colors vary greatly from the delicately shaded quiet pictures to the strong and vivid scenes. Dainty, quaint and full of charm is "Tropic Shade," by Myrtle Taylor Bradford of Miami.

morning create an almost illusion.

Spectacular and unusual is "Steel Mill at Night," by Helen M. McGehee of Jackson, Miss., while "The Brook," by Frances W. Faig of Cincinnati, stands out for its rich vivid coloring and its excellent representation of a tumbling, bubbling stream of water. "Drying Codfish," by

Art and Artists of Texas
Esse Forrester-O'Brien, Tardy Publishing Co., Dallas,
Texas, 1935, pp190-192

PAUL R. SCHUMANN

Water, water everywhere that the eyes and soul may drink! Paul R. Schumann has given the art world drink—as refreshing as the salty spray, as interesting as an old derelict heaved high on the sand, hinting of pirate days and romance on the waters, as powerful as the deep waters surging in the storm are Paul Schumann's pictures. Did the great ocean whisper to him of her beauties, her enchanting powers, when he was crossing over from his native Germany as a lad of only three? Did he, with the innocence of youth, become immunized to the love of all else save the sea and its life? Judging from his canvases, we say that the waters and Paul Schumann are co-starring in life. As if married to the sea, he takes her for better or for worse—in tranquility and in storm. He catches with unfailing dexterity the kinship of the sea with the sky and land—the storm clouds, the pouty, sulky thunderheads, or the washed sky after an April shower, or again the blue of an unclouded sky. He paints the land—cliffs, stretches of peaceful beach, lonely sand dunes, or a strip of busy wharf—as a frame for his water.

Some of his best known marine canvases are: "Oyster Sloops," "The Heavy Sea," "A Glimpse of the Pacific,"

Art and Artists of Texas

**Esse Forrester-O'Brien, Tardy Publishing Co., Dallas,
Texas, 1935, pp190-192**

"South Atlantic Waters," "When Gulf Breezes Blow," "After Showers," "The Enchanted Rock." Three pictures—"The Gulf," "When Breakers Roar," and "South of Hatteras" he considers among his strongest marines, the latter canvas being one of twelve chosen from the Texas Fine Arts Circuit to hang in the Texas building at the Chicago Fair, Century of Progress.

That he may hold more tenaciously to his ocean, he turns aside now and then to catch in vivid contrast on his canvases, the arid wastes of New Mexico and desert lands. His painting, "A Bit of New Mexico," won for him the Arthur A. Everts gold medal for the best landscape in an annual exhibition at the Dallas Woman's Forum. Another picture, "The Hill Country," was exhibited and purchased by the Dallas Woman's Forum for their permanent collection.

He was awarded: first and second prizes on marines at both the Texas Cotton Palace, Waco, and West Texas Fair, San Angelo; the Texas Fine Arts Prize at the Southern States Art League exhibit for the best Texas subject, the title of the painting was "Mosquito Fleet," owned by the Galveston Art League; life membership prize in the Springfield, Illinois, Art Association exhibit; and purchase prize at Victoria, Texas, Artists' competition for landscape, with "The Creek." His "Drying Sails" and "Silver Sprays" are also prize winning canvases.

He is represented in the permanent collections of: Vanderpool Art Association, Chicago; Springfield Art Gallery; Dallas Woman's Forum; School of Painting, Fort Worth; Galveston Art League; Galveston Public Library; State Teachers College, San Marcos, Texas; and Galveston Beach Club. He exhibits annually with: Texas Fine Arts Association Circuit; Southern States Art League Circuit; Federation of Illinois Art Clubs; in three Illinois cities—Springfield, Bloomington and Galesburg; and in many of the leading museums in the South. His bold, stormy marine "When the Gulf Roars," exhibited at the New Orleans museum, depicts the gulf in its angriest mood, the great threatening waves foaming and churning.

Born in a watermill in Reichersdorf, Germany, December 13, 1876, Paul Schumann has loved the water since birth. In

Art and Artists of Texas
Esse Forrester-O'Brien, Tardy Publishing Co., Dallas,
Texas, 1935, pp190-192

fact, when just an infant he fell into the mill race and was fished out just in time. He has lived near the water all his life. He is a naturalized citizen of the United States. His only art instruction was under the marine painter, Julius Stockfeldt.

He is a member of: Southern States Art League; Galveston Art League; Texas Fine Arts Association; New Orleans Art Association and life member of the Springfield, Illinois, Art Association.

(Letter; "Illinois State Register," March 5, 1933; "The New Orleans Morning Tribune," May 11, 1934; "Dallas News"; "Galveston News.") Address: 1220 M $\frac{1}{2}$, Galveston, Texas.

The Houston Chronicle

April 5, 1936

The paintings reproduced on this page are by active members of the Southern States Art League and form a part of the sixteenth annual exhibition now on view at the Museum of Fine Arts of Houston. The league, which draws its members from 15 Southern states, has just completed its sixteenth annual convention, held this year at the Houston museum. The exhibition of artists' work, always held in connection with the convention, will be on view through April 30. It is comprised of 268 paintings, water-colors, drawings, prints and sculptures, together with a group of handwrought silver and a group of decorative colored tiles. Two groups of about 40 pieces each will be selected by league officers to be circulated throughout the South during the season.



"Afternoon on the Bayou," by Paul R. Schumann of Galveston.

Unknown Publication (Houston?)

Unknown Date (1930s?)

Galveston Artist Exhibits Oils In Herzog Galleries

Paul R. Schumann, whose oils are on exhibit in the Herzog Galleries, 3619 Main, is a native Galvestonian. He is a familiar figure on the Galveston beach, as a day is not complete to Mr. Schumann unless he has had his visit to the beach or the wharves. Fishermen and vegetable boat owners in the Mosquito Fleet have long been interested in their artist friend who comes with his easel and catches the charm of line of the many masts, the reflection in the quiet water near the anchored boats. Often at his wish they shift their boats to form an interesting group for his painting.

No one has more sympathy with the moods of the gulf than Mr. Schumann, for the green-blue of the deep water, the splashy white-rapped waves and the lavender reflections on the sandy beach are all interpreted with his brush and paint. A sea gull or a heron of his imprints portraiture on your mind through pure color value.

Mr. Schumann is a quiet, busy, unassuming man and unless questioned closely will never tell one of his medals and honorable mentioned rewards, of his many oils sold to galleries and admirers throughout the country.

Texas is rightly proud of her native artist, who is an interpreter of her moods, her skies, her hills and gulf coast. One of his oils was the first to be purchased by the Dallas Woman's Forum as a nucleus for its permanent exhibit. Twice he has received the gold medal, first prize, in the Texas Artists Show in Dallas. Recently he had honorable mention in the Nashville show and several of his canvases were chosen for the circuit group sent through the East and South.

Who's Who in American Art
Unknown author, publisher, date, 1936?

SCHUMANN, Paul R., 1220 M½, Galveston, Tex.

P., T.—Born Germany. Dec. 13, 1876. Pupil of Stockfieldt. Member: SSAL; Tex. FAA; NOAA Galveston AL; Springfield (Ill.) AA (life). Awards: Arthur E. Everts gold medal, Dallas, 1924; hon. mention, Nashville, Tenn., 1925; purchase prize, Dallas Woman's Forum, 1927; Tex. FA prize, SSAL, 1929; first and second prizes, West Tex. Fair, San Angelo; first and second prizes, Waco Cotton Palace, Waco, Tex.; popular prize, Midwestern Artists Exh., Kansas City AI, 1935; third prize, NOAA, 1935. Work: "The Hill Country," Art Dept., Dallas Woman's Forum; "Enchanted Rock," School of Painting, Ft. Worth; "Port of Galveston," Rosenberg Library, permanent collection, Art League, Galveston, Tex.; Art Association, Springfield; John H. Vanderpoel Art Association, Chicago, Ill.

Unknown Publication (Galveston News?)
January 18, 1937?

Wife of Noted Artist Dies at Home

Funeral services for Mrs. Lena Bergman Schumann, 55, wife of Paul R. Schumann, noted artist, who died at her home at 1220 M¹/₂ early Sunday morning, will be held at 4 p. m. Monday from the residence. Rev. Victor Albert, will officiate, and interment will be in Lakeview Cemetery, under the direction of J. Levy & Bro.

Pallbearers will be William Morgan, E. G. Loudon, Webb Hawkins, W. L. Lehmann, A. G. Zinke and H. Haglund.

Other friends of the family will be honorary pallbearers.

A native of Fredricksburg, Tex., where she was born June 7, 1881, Mrs. Schumann had lived here for the past 33 years. She was a member of the First Lutheran Church Ladies' Auxiliary and of the Galveston Art League.

In addition to her husband she is survived by two sons, Paul August and Robert Edward Schumann of Galveston; a daughter, Mrs. D. E. Chamness of Herrin, Ill.; four grandchildren; four sisters, Mrs. Charles Shefferl of Possey, Cal., Mrs. Harry Poole of Los Angeles, Mrs. Olgo Burrier of San Antonio and Mrs. Emil Keller of Mason, Tex., and other relatives.

The Houston Press
April 23, 1937

Island Painter Shows

IN connection with the local art show, a one-man show of the works of Paul R. Schumann of Galveston has been arranged.

Mr. Schumann is noted for his graphic seascapes.

He is a well known exhibitor in the Middle-West, having won first place in the Kansas City Art Institution's Mid-Western show with a painting of the Galveston harbor.

Included in the works the Galvestonian will show are "When the Gulf Roars," an exceptionally large canvas, and 12 smaller sea studies.

Mr. Schumann will arrive Sunday to open the show.

Galveston News

May 16, 1937

Texas Artists To Be In Eastern Exhibit

Texas artists will be represented in the Texas section of the second annual exhibition of American art to be held in Rockefeller Center in New York June 16 to July 13. There will be 16 Texas artists represented in this section.

R. Schumann of Galveston, Boyer Gonzales Jr., who formerly resided here, and Mrs. E. Richardson Cherry, who painted the oleander picture for Pres. Franklin D. Roosevelt, are among the group whose works will be shown.

Others will include: Miss Beatrice Matthai, McNeill Davidson and William J. Houlston Jr. of Houston; Katherine Green of Beaumont; Paul Rhedda Cook, Rudolph Stafel of San Antonio; Edmund Kinsinger of Waco; Edith Mae Brissac, Marie Delaney, Corrine Spellman of Denton; Edward Eiseniohr of Dallas and Evelyn Sellers of Fort Worth. Two former Texas artists now residing in New York, Margaret Brisbane Baccante and Joe Mahoney, will also contribute work.

Judges for the Texas entries, who met May 8 in Austin, were appointed by Gov. Allred. They were: Col. Ralph Rountree of Dallas, chairman; Mrs. Harry P. Drough of San Antonio; Eleanor Onderdonck of San Antonio; Mrs. R. C. Reberbeau of Austin and James Chillman of Houston.

The Houston Chronicle

October 31, 1937

Selections from Art Exhibit



—Staff Photos by Eddie Schisser.

“The beach scene is by Paul Schumann of Galveston, whose long years in Galveston have taught him how to get the sunlight on the beach as no one else can.”

The Houston Press
November 19, 1937

Thumb-Box Show Opens Tomorrow



Houston artists, in a more informal manner, have arranged a thumb-box show of diversity and charm which opens tomorrow at the Browse About Shop. Approximately 75 paintings, lithographs, wood blocks and drawings are included. The show will continue until Dec. 15 under the supervision of Miss Charlotte Wilcox and members of the Houston Artists' Gallery. An auction will feature the final day of exhibition. A glimpse of the variety which characterizes these smaller art studies is shown above, top, left to right, "Gossip," by Grace Spaulding John, and "Magnolia," by Anna Parsons; bottom, "Shore Squatters," by Paul R. Schuman.

Galveston News

? 1938

Paul Schumann's Pictures Shown By Art League

Some 100 guests called during the tea hours yesterday to see the exhibit of Paul Schumann's paintings, which was sponsored by the Galveston Art League at his studio, 1220 M¹/₂ from 2 to 5 p. m.

Receiving the callers were Mrs. S. J. Lester, Mrs. Ben Milam and Miss Ann Benjamin, and Mrs. Louis de Rango had charge of the guest book. Baskets of calendulas and gladiolis decorated the studio for the occasion.

Mrs. C. F. Lancaster of Houston and Mrs. F. W. Hoecker presided over the tea service at the lace-laid table, which was centered by a low basket of calendulas.

The prize-winning and honored pictures on exhibit yesterday will be sent this week to the San Antonio Art Gallery for exhibition. Among those shown were: "Ground Swells," a large picture of the ocean waves; "Unsettled Weather," "Fisherman's Home on the Bayou" and "Summertime," all marine scenes.

Mr. Schumann, a local artist, has for several years been listed as one of the foremost American painters of marines in Who's Who in Art, published annually by the American Federation of Art in Washington, D. C.

The Houston Post

March 26, 1939

Jovial Man in His Sixties Makes Isle Capital of Art

Paul R. Schumann's Marines Well Known in U. S.; As a Boy He 'Couldn't Stop Drawing'

By JOHN MURPHY
Post Staff Correspondent

GALVESTON, March 25.—(Sp)—A simple cottage and a jovial man, in his 60's, with hair that reminds of a white-capped wave, make Galveston a capital of art.

The man and the house that rests near the blue waters of the Gulf, contribute to American art some of its finest marine paintings; paintings that have found a place in collections all over the nation.

The combination of man and house—and they are so related they must be mentioned together—won't look complete to those who know Paul R. Schumann, for there used to be a third member of the team—the one who added inspiration to talent and atmosphere before death took her away—Mrs. Schumann.

Two Carry On

But the two carry on now and Artist Schumann works on despite his belief that "a man must have inspiration to work," then quickly smiles and adds that "I'll get back next year." He's working now, though, turning out pictures of marine scenes that fairly flow with reality.

In American art Mr. Schumann probably has no peer at capturing in oil dancing waters or a sailing ship on a glassy sea. His work has brought him, above all else, a satisfaction, he says, that is worth more than anything else, and an outlet for his natural love of things maritime.

Born in Germany

A brief glimpse into his past reveals he was born in Germany and came to America and Galveston as a child, living here ever since. His life from then until now has been uneventful, he believes, except for his wedding day, which marked the beginning of his career as an artist. "That was when I started in a professional way. But as a school-boy I couldn't stop drawing in class or out."

He's never sailed the seas as a sailor or even worked on a boat, but his familiarity with sailing ships and the sea is so complete that he makes ship models as a hobby, then uses them as models for his paintings. After art school he started out as a portrait and landscape artist. But more and more his fancies in oil turned to the sea and ships, and the Gulf of Mexico particularly.

His paintings, once he concentrated on marines, attracted quick and growing attention.

Uses Knife

The distinctiveness of his work is traceable directly to his technique,

which is different, he says, from that employed by any other artist. Very few of his pictures are done with brush. He uses a palette knife, which resembles very closely a badly worn putty knife. With amazingly fast strokes he mixes his colors as he paints, using the three primary colors almost exclusively. So fast does he work, in fact, that he turns out a large-sized picture in from two to three hours. In 25 years he has done an estimated 1500 pictures.

"When I tell fellow artists that I work that fast they don't believe me. Once I get an idea and go to work there is no stopping, for my technique doesn't allow me to go over a painting. Once done it must stay done," he explains.

Can't Copy Work

His unusual technique prohibits effective copying of his work.

"Sometimes a friend comes to me and says 'that fellow is copying you, Paul,' but I calm his fears by saying that I am not worried, for even I cannot copy a painting I have finished."

His art has gained him numerous honors. He is a life member of the Springfield, Ill., Art association; a contributing member of the Southern States Art league, which is comprised of the South's most noted artists and which annually displays his work on its art circuit. He holds memberships in the Texas Fine Arts association, the New Orleans Art association and the Galveston Art league.

Won Everts Medal

His "Bit of New Mexico" won for him the coveted Arthur Everts gold medal and other paintings won awards at New Orleans, Montgomery, Nashville and Victoria and a permanent display at the Vanderpool Art association museum in Chicago. He has often shown his work at the Houston Museum of Fine Arts and at present has 35 paintings on display at San Antonio.

Mr. Schumann believes his best painting is one of his most recent, "Sailing Before the Wind," a large picture of an old sailing ship, her canvas billowed with wind and sailing through a rough sea.

Recent honors have come his way in the form of invitations to submit paintings to the World Fair at New York and to the Pennsylvania Academy of Fine Arts in Philadelphia. Both were refused because



The Houston Post
March 26, 1939

Ship Models His Hobby, Painting His Love



Top: Studio of Paul R. Schumann, Galveston artist whose marine pictures are in collections throughout the nation. A rapid worker, Schumann, below, uses a technique which defies imitation.

—Photos by Verkin Studio.

Unknown Publication (Galveston News?)

Unknown, 1939

Beaumont Women Visit Historic Places of City

Thirty members of the art department of the Beaumont Federation of Women's Clubs visited a number of the city's points of interest Wednesday morning and expressed the opinion that local citizens should do everything in their power to preserve the many historic places on the island.

The group visited El Mina Shrine Temple, First Presbyterian Church and Trinity Episcopal Church Wednesday morning. The women met at the Gulf Pier Cafe for lunch. They then visited Ursuline Academy, Paul Schumann's studio, the Badgett quadruplets, the Menard home and other historical points of interest on the island.

The group traveled to Galveston in eight automobiles. They plan

(WOMEN—Page 8.)

WOMEN—

(Continued From Page 1)

to return to Beaumont this afternoon.

Mrs. Richard P. Dowdy, chairman of the art department, said that every member of the department was enthusiastic about Galveston and about the points of historical interest found here.

"We are having a wonderful time in Galveston," she declared. "Many members are visiting the island for the first time and they are finding their visit extremely interesting. Galveston has a nationally known artist in Mr. Schumann. His marine paintings are very beautiful."

"Our department is featuring the theme of 'art in every day life' this year. We made one educational trip out of town and Galveston is our second one. The stained glass windows of the churches we visited were very beautiful."

Mrs. August F. Hoffman is the leader of the group visiting here. She said that every member is enjoying the visit to Galveston. She said that at first members hadn't thought of visiting the Badgett quadruplets, but when it was suggested every member was enthusiastic about visiting the famous quads.

**J. W. Young Galleries
Exhibition Brochure
January 20, 1940**



42. "Field of Bluebonnets" by Porferio Salinas

You are Cordially Invited to attend

the Exhibition of Paintings

by

TEXAS ARTISTS

Opening January 20, 1940

at the

**J. W. YOUNG GALLERIES
430 NORTH MICHIGAN AVENUE
CHICAGO, ILLINOIS**

TELEPHONE SUPERIOR 8193

Open daily until seven, including Saturdays. Other times by appointment.

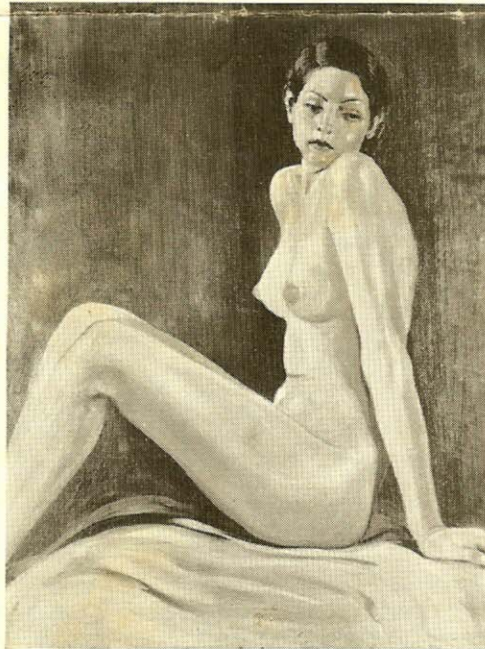
J. W. Young Galleries

Exhibition Brochure

January 20, 1940

IHAVE spent the past nine months in Texas and am convinced that if Texas had spent a fraction of the millions Florida and California have spent advertising fine climate and natural attractions, "The Lone Star State" would long ago have been a mecca for tourists. The fertile cotton plantations, the great plains where ranchmen raise white-faced cattle to feed the world, the valley of the Rio Grande with its orange, lemon, and grape-fruit groves, the long Gulf shore, a paradise for salt-water anglers and bathers, the hill-country where thousands of sheep graze, the cactus waste where goats make Texas the leading mohair state, when summed up, give Texas the most varied beauty of any state.

Texans themselves have been too busy in their oil fields, which, if given full flow, could supply all the world with oil—too busy with their export trade, which has made Houston the second largest port in our country—too busy going to market with their fruits from The Valley, cattle from the plains, sheep and goats from the hills and mountains, and the products of her great cotton fields, to really give much attention to the dreamers who are telling us about The Beautiful of this wonderful land. Little wonder that Lee O'Daniel won the governorship by putting his song, "Beautiful, Beautiful Texas", on the air. If some art evangelist could broadcast the fact that Texas has honest, sincere artists interpreting her beauty, these artists would be prosperous and would not want for patronage.



5. "Repose" by Frederick W. Becker

If Paul Schuman had been painting along the New England Coast instead of the Gulf of Mexico, his marines would have been known over all the world. His boats—coming to the Gulf ports from the seven seas—are not boats sailing the seas of make-believe. Gulf skies and Gulf storms he has studied since boyhood—loves them—paints them. He is doing for the Texas Gulf shores what Winslow Homer did for the Coast of Maine; and my friends who are acquiring his pictures now for so little are making the same sort of investment that my patrons of some thirty years ago did when they bought

J. W. Young Galleries

Exhibition Brochure

January 20, 1940

Winslow Homer's pictures for a few hundred dollars, now worth many thousands.

Harold Roney was for many years one of the most talented students at the Pennsylvania Academy of Fine Arts. The beautiful country near Kerrville, where the Guadalupe River comes out of the mountains, so inspired him that he invested his all in a home there, where, away from all the influence of professional painters, he interprets the beauty around him in a manner which certainly will win him an enviable place among present-day artists.

J. Walton Leader is equally at home, whether telling us of the charming hill-country near Austin when nature spreads her carpet of Springtime verdure or when Autumn keys his palette to express the richer foliage of the season.

In San Antonio there are 75,000 Mexicans. The festivities at their night-market, where Mexican girls serve their delicacies, which you may enjoy while troubadours to guitar and mandolin sing their songs, and picturesque figures in their costumes, half Spanish, all furnish subjects for Mrs. Anthoni and give her ample range in which to display the graceful technique she acquired years ago in the Boston Academy of Fine Arts.

In the far-west Panhandle where under the stars the night song of the cowboy is interrupted by the dismal howl of the wolf and where the timid antelope can still be seen, Harold Bugbee is painting the ranchmen and sportsmen in a manner that convinces you that he has always lived there and that his work has not been inspired by the movies.

Frederick Becker was one of the most talented students at the Pennsylvania Academy of Fine Arts. Texas threw her spell over him on his first visit there and he has remained to interpret the beauty of the West Bend country when not busied as a portrait or figure painter.

The late Dawson Dawson-Watson, who went to San Antonio years ago and won the \$5000 prize which Edgar Davis gave for the best painting of Texas wild flowers, is known all over the country for his beautiful cactus pictures.

By common consent of artists and picture-lovers Frank Reaugh is the Nestor among Texas artists. Born in Texas, he studied for years in Paris, came back to his native state, and over fifty years ago began to paint the plains of Texas before there were fences. The history of American Art records no artist who has been more devoted to his ideals—gained from native surroundings. Over a hundred of his pictures are to be permanently installed in the museum at the University of Texas. In his lyrical landscapes he has done for Texas what Corot did for France.

J. W. Young Galleries
Exhibition Brochure
January 20, 1940



34. "Harper Road" by Harold A. Roney

Joseph Lane came from Houston to Chicago years ago to study, but has returned to his native state and his pictures of the flowers of Texas are done in a decorative manner which makes them most attractive.

There is no American artist of note who has made an important contribution during the last half century whom I have not known personally—and generally quite intimately; but one of the most interesting characters in all my experience I have found in the person of Porferio Salinas. He was born near San Antonio of Mexican and Spanish descent. Providence has a mysterious way of bestowing genius upon human beings in the art world as well as in other fields. Some years ago a talented Spaniard, Jose Arpa, came to San Antonio and while there painted many brilliant and beautiful pictures. Salinas, then a boy, went to his studio and asked if he could watch him paint. Arpa became interested in the talented youngster and took him to the hills near San Antonio to paint with him. This is the only direct professional training Salinas has ever had. His fine sense of color enables him to interpret the beauties of the hill-country of south-central Texas. Whether it be the rich foliage of Autumn, the parched hillsides of mid-summer, or the fragrant Huisache and the Bluebonnet-carpeted hills of Springtime, his ever-present muse attunes his brush to give us a song of beautiful Texas. In all his landscapes the arched dome of the heavens is filled with clouds silhouetted against such a blue sky as is found only in Texas. He is not a mere tattler on nature,

**J. W. Young Galleries
Exhibition Brochure
January 20, 1940**



35. "Ground Swells" by Paul R. Schuman

but catches the true spirit of this country which is so lovely that it has become the vacation-ground of the Southwest.

Today when American art has become mechanized in such a large manner and our painters have become imitators of European modernists or are simply followers of professors who teach painting in academies, it is most refreshing to see these pictures which are done far from art academies or painter's colonies.

I know that my friends in and near Chicago who know Texas and who have lived there will enjoy these pictures, and I believe that those who have never seen Texas will have a wholesome respect for the work of these artists. I am fully persuaded that if the art of the generations to come in our country is to be worthwhile, artists must go more directly to nature for their inspiration.

It is a pleasure for us to invite you to see this exhibition.

JW Young

J. W. Young Galleries

Exhibition Brochure

January 20, 1940

LIST OF PAINTINGS

MRS. M. H. ANTHONI

1. "El Papagayo"—the parrot, 38 x 46 inches
2. "Un Gusto Grande, Gracias"—with much pleasure, thank you, 20 x 28 inches
3. "Ola!"—hello, 32 x 28 inches

FREDERICK W. BECKER

4. "Meditation—nude, 19 x 25 inches
5. "Repose"—nude, 19 x 25 inches
6. "Taos Aspen", 24 x 32½ inches

HAROLD D. BUGBEE

7. "Mule Deer, 10 x 14 inches
8. "Texas Longhorns", 7 x 10 inches
9. "Antelope Going for Morning Drink", 14 x 20 inches
10. "Night Herding", 16 x 20 inches
11. "Roping an Outlaw"—A. J. Ranch, 18 x 24 inches
12. "Horse Wrangler"—Quarter Circle Heart, 18 x 22 inches
13. "Roping a Loafer Wolf", 20 x 24 inches

DAWSON DAWSON-WATSON

14. "Moonrise in Autumn", 7 x 9½ inches
15. "Flowering Cactus, 4½ x 5¾ inches

M. WALTON LEADER

16. "The Ford", 24 x 30 inches
17. "Spring Pasture", 24 x 30 inches
18. "Autumn Day", 24 x 30 inches
19. "Autumn Gold", 28 x 32 inches
20. "Mountain Home", 24 x 30 inches
21. "Texas Haze", 24 x 30 inches

JOSEPH LANE

22. "Iris", 25 x 30 inches
23. "Floral Arrangement", 24 x 30 inches

FRANK REAUGH—(pastels)

24. "Distant Mesa, Yellow Steer", 8 x 4¾ inches
25. "Hilltop", 8 x 5 inches
26. "White Cliffs, Double Mountain Fork of Brazos", 8 x 5 inches
27. "Steer, Mesquite Mesa", 8 x 4½ inches

HAROLD A. RONEY

28. "Floating Ice", 25 x 30 inches
29. "The Adobe Cliff", 25 x 30 inches
30. "Texas Live Oak", 25 x 30 inches
31. "Leon Springs Valley of Texas", 24 x 30 inches
32. "Opal and Emerald Hills near Boerne", 30 x 34 inches
33. "Winter Valley", 25 x 30 inches
34. "Harper Road", 25 x 30 inches

PAUL R. SCHUMAN

35. "Ground Swells", 30 x 40 inches
36. "Before the Wind", 30 x 40 inches
37. "A Busy Day", 15 x 18 inches
38. "Threatening Weather", 14 x 17 inches
39. "Sluggish Day", 10¾ x 14 inches

PORFERIO SALINAS

40. "Road Over the Hillside", 25 x 30 inches
41. "Cottage in the Valley", 30 x 36 inches
42. "Field of Bluebonnets", 25 x 30 inches
43. "Huisache Tree", 12 x 16 inches

Unknown Publication (Galveston News?)

April 22, 1943

Paul Schumann Painting Given Local School

A painting of the monument and San Jacinto battlegrounds was unveiled and presented to San Jacinto School yesterday afternoon at 2 o'clock in the school auditorium. The painting is by Paul Schumann, a former student of the school and a well known Galveston artist. Before the unveiling, a program was presented as follows:

"Texas Our Texas," sung by the school; a tableau, "Signing of the Texas Declaration," by students of the school, with the song, "The Bonnie Blue Flag;" tableau, "Battle of San Jacinto," with a song, "Come to the Bower," sung by the students; "Brief Story of the Battle of San Jacinto," by Phillip Sandel; "Have You Ever Been to Texas in the Spring?," sung by students of low 4 and high 3 grades, and "Story of the San Jacinto Monument," by Joe Sam Farmer.

Miss Hattie Wittig described the works of the artist. She listed the many awards he had received, some of which are as follows:

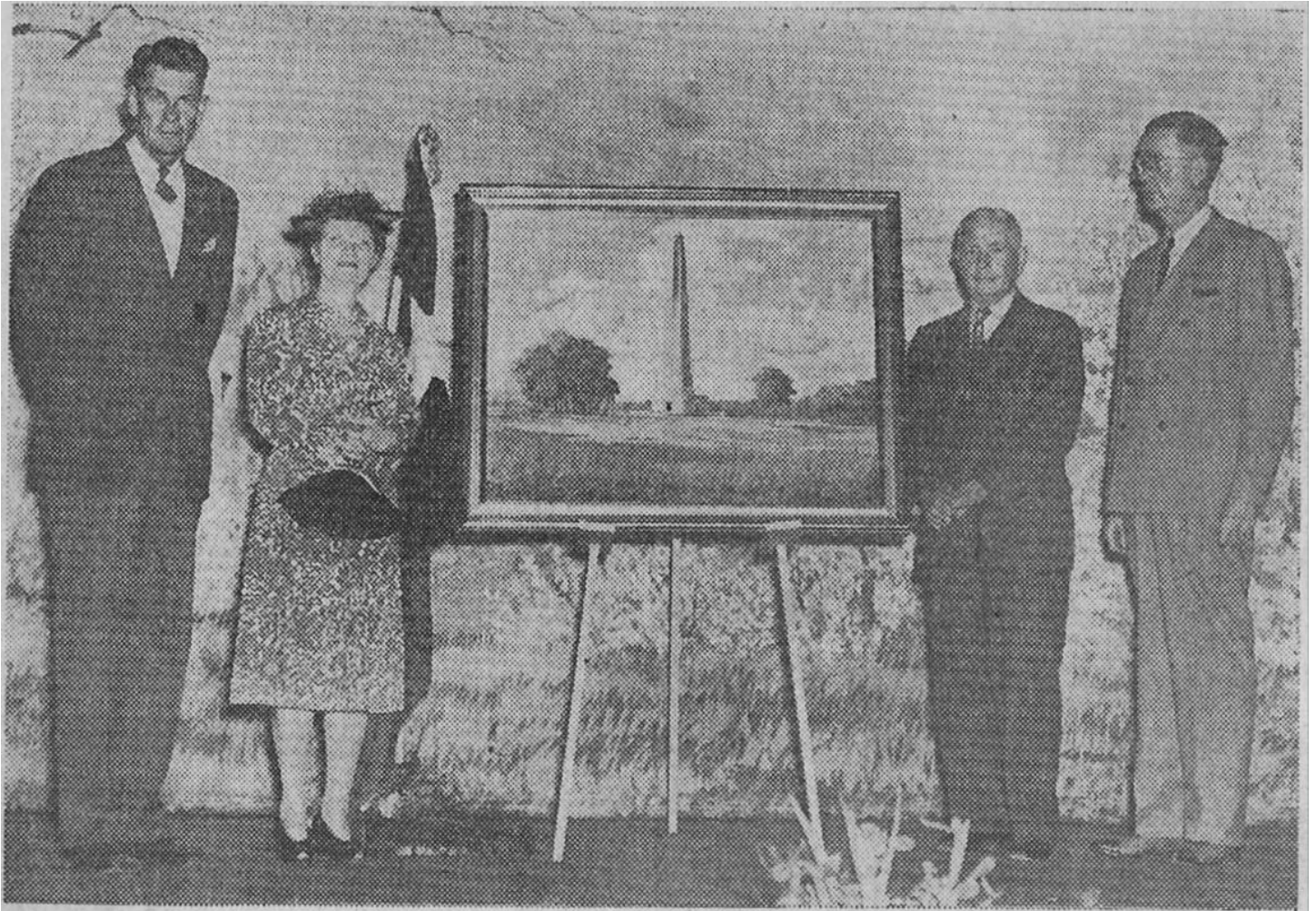
"The Great Wave," which Lovenberg Junior High School has purchased, received the "honorable mention" award at an exhibition at Nashville, Tenn.; another painting, "A Bit of New Mexico," owned by Mrs. F. M. Burton of this city received the gold medal award at the Dallas Woman's Forum; for another painting, "A West Texas Scene," Mr. Schumann received a \$200 purchase award from the Dallas Woman's Forum, and he won the Southern States Art League prize in 1929. Later, he received awards from the West Texas art exhibit and from the Cotton Palace at Kansas City. "The Mosquito Fleet," owned by the Galveston Art League, received third prize at the New Orleans exhibition in 1935. It was pointed out that his paintings are exhibited annually all over the country, and that he has had many commissions for work from San Antonio, New Orleans, Chicago, Denver, and New York.

Supt. of Schools S. E. Graham presented the picture to the school, and it was then unveiled by Miss Ann Harris, daughter of Dr. and Mrs. Titus Harris, and Jemajo Deegan, son of Mr. and Mrs. J. P. Deegan. Fulton F. Sumrall, principal, accepted the picture in behalf of the school.

Mr. Schumann then explained why the picture was painted. He said that he learned that the school wanted a picture but did not have the funds to purchase one. Since he was a former student there, he decided to paint the battle of San Jacinto and to present the painting to the school.

The program was closed with the singing of "The Eyes of Texas."

Unknown Publication (Galveston News?)
April 22, 1943



PAINTING PRESENTED SCHOOL — Pictured above is the painting of the San Jacinto battle-grounds and monument by Paul Schumann, noted Galveston artist, which was presented to San Jacinto School at a ceremony yesterday afternoon. Mr. Schumann (second from right) is a former student of the school. In the picture, left to right, are: Fulton F. Sumrall, principal of the school; Miss Hattie Wittig, art supervisor in the public schools; Mr. Schumann and Supt. of Schools S. B. Graham.

The Galveston News

April 28, 1943

Paul Schumann Painting of Tanker Neosha On Exhibit

A painting of the famous oil tanker, Neosha, by Paul R. Schumann, is now on exhibit in one of the display windows of the United States National Bank building. It was painted by Mr. Schumann for the naval port director's office and will be on exhibit for a week before being hung at the office.

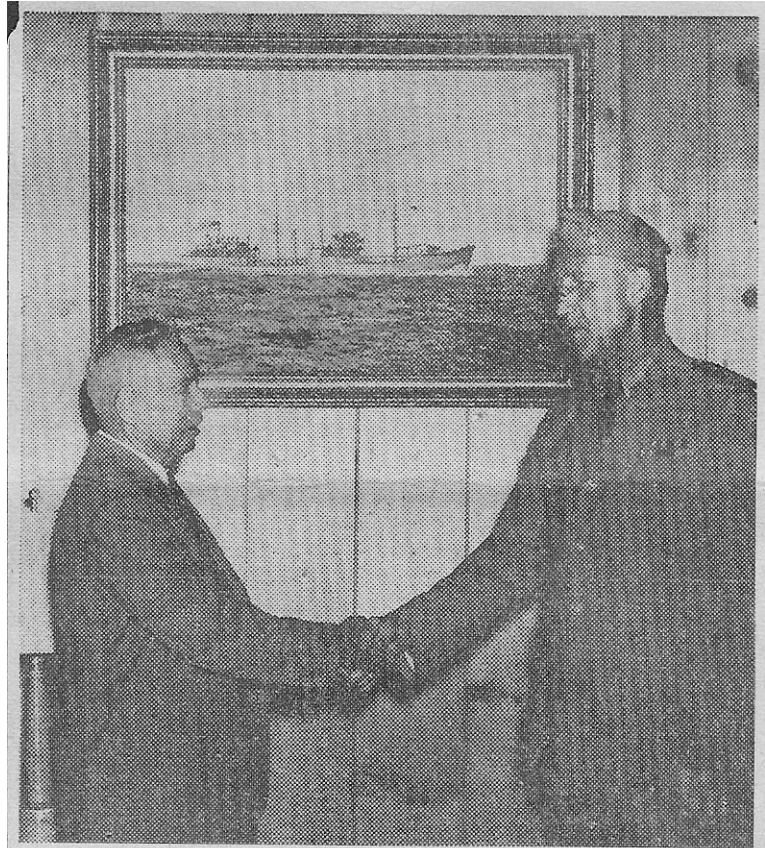
The picture, which was copied from an actual photograph of the tanker, took the artist a month to paint. "I have studied many paintings," Lt. Com. Philip F. Hambsch, port director, commented on the painting, "and I consider Mr. Schumann one of the most outstanding artists for painting ships and the sea."

The oil tanker Neosha, according to Lt. Com. Hambsch was launched several years ago, when the world was at peace, and little did anyone suspect that "such a glorious career lay ahead of this hum-drum commercial type of vessel."

"Then the war emergency came on, and the Neosha, being modern and having more speed than most tankers, was taken over by the navy and converted into a navy tanker or oiler," he said. "Under the command of Com. J. S. Phillips, now a captain with Lt. Com. F. J. Firth, now a commander, as executive officer, the Neosha rendered valuable assistance to our fighting vessels in the Pacific during 1940 and 1941 and earned for herself the endearing nickname of Fat Girl as she steamed around from battleship to cruiser, to destroyer, replenishing their fuel supplies. Her meteoric career really began on Dec. 6, 1941, when she delivered 500,000 gallons of high octane aviation gas to the army air base at Hickman Field, Honolulu, and 500,000 gallons of the same to the navy air base at Ford Island in Pearl Harbor. She was still there when hell broke loose on Dec. 7, but under the skillful handling of her crew emerged from the holocaust and proceeded to sea.

"Between that date and May 6, 1942, the Fat Girl was here, there and everywhere in the Pacific, delivering her precious fuel cargo to the fighting ships. On May 6, 1942, at the beginning of the battle of Coral Sea, she was attacked by Japanese bombing planes and so badly damaged that she was left to sink to a lonely grave. But she did not sink, and in spite of fires below decks in the engine rooms, escaping steam and a list so bad she was almost on her side, her gallant crew worked at freeing and launching the lifeboats, so they could take the injured along with them when it became necessary to abandon ship. In spite of these great difficulties, the officers and men continued their struggle and finally, on the fifth day, they were able to put their wounded shipmates aboard the life boats and leave the ship.

"None too soon, however, for in a few minutes with her stars and stripes still proudly flying, the Neosha went under. The Fat Girl had lived in mortal pain for five full days in order that her precious human cargo might be saved."



PAINTING OF TANKER NEOSHA—Paul R. Schumann (left) is pictured shaking hands with Lt. Com. Philip F. Hambsch, naval port director, after having presented the naval officer with the painting of the famous oil tanker Neosha, which appears in the background. The painting will be on display in a window of the United States National Bank building this week. It has been shown at the Army and Navy Officers' Club during this past week.

Galveston News

April 30, 1946



PAUL SCHUMANN

Paul Schumann, Noted Galveston Artist, Dies

Paul Richard Schumann, 69, nationally known artist and long a resident of Galveston, died yesterday afternoon at St. Mary's Infirmary after a brief illness.

Mr. Schumann, who had gained fame as a marine artist, was born in Leipzig, Germany, in 1876. He came to the United States and made a name for himself by his brilliant works depicting seascapes along the gulf coast of Texas and Louisiana.

It was once said of Mr. Schumann in an invitation to the Young Galleries' exhibition in Chicago:

"If Paul Schumann had been an artist along the New England coast instead of the Gulf of Mexico, he would have been known all over the world. He is doing for the Texas gulf shores what Winslow Homer did for Maine."

For his picture, "A West Texas Scene," Mr. Schumann received a \$200 dollar purchase award from the Dallas Women's Forum and was later awarded the Southern States Art League prize for 1929 for this work. He later received awards from West Texas art exhibit and from the Cotton Palace at Kansas City.

"The Great Wave," a painting which received an honorable mention at a Memphis art exhibit, was purchased by the Lovenberg Junior High here for their gallery. San Jacinto school possesses a painting, by Schumann, of the San Jacinto battlegrounds.

Some of his more famous oils include: "Oyster Sloops," "The Enchanted Rock," "Fishermen on East Beach," "Autumn," "Down on the Island," "The Dredge Hole at

Offats Bayou" and "Bluffs on the Gaudalupe." Numerous crayon studies of West Texas scenes have been on exhibition along with his portraits.

His unusual studies and his greatest works have had the Galveston docks and beach scenes as their theme. At one exhibition of his works the show was entitled "For Those Who Love Galveston."

He was a lifetime member of the Southern States Art League, a member of the Texas Fine Arts Association and the Galveston Art League.

He was a lifetime member of the Springfield (Ill.) Art League and

has a picture in their permanent collection. The Vanderpool Art Gallery also has a picture of Mr. Schumann's in its permanent collection.

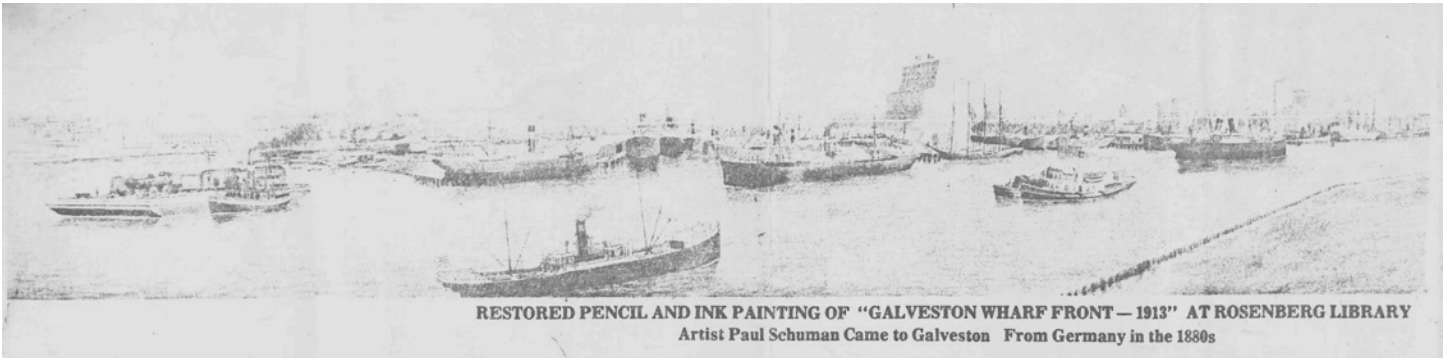
He is survived by: One daughter, Mrs. D. E. Chamness of Marion, Ill., two sons, Paul A. Schumann of Houston and Robert E. Schumann of this city and a brother, A. O. Schumann of LaMarque.

Funeral services will be held at 4 o'clock this afternoon at J. Levy & Co. funeral home, Rev. Victor Albert officiating. Interment will be at Lakeview Cemetery.

Pallbearers will be W. L. Lehmann, Harry Strickhausen, August Zincke, R. G. Lenzen, William Morgan and H. Haglund. Honorary pallbearers will be friends of the family.

The Galveston News

August 18, 1968



Two Historic Waterfront Paintings Restored

By GLADYS BARRILEAUX
NEWSSTAFF WRITER
Two historical paintings of the Galveston waterfront, recently restored by Christa M. Gaebde of Arlington, Mass., are on display at Rosenberg Library.

One is "Galveston as Seen From the Main Top of Ship at Central Wharf - October, 1853," by George Washington Grover. The second is "Galveston Wharf Front - 1913," a pencil and ink painting by Paul Schuman.

The paintings were restored at a cost of \$450 through a gift from Mr. and Mrs. John de Menil of Houston. The Grover sketch, a gift to the library from the Galveston Historical Foundation, required

extensive restoration due to the low-quality paper. Professional restorer Gaebde replaced the old mounting with oriental tissue and repaired cracks and missing parts of the original with contemporary 19th Century paper following complete de-acidification.

According to Librarian John Hyatt, the Schuman painting was in better condition, but it, too, was remounted on oriental tissue and cleaned to remove spots on the surface. The Schuman painting was a gift to the library by the artist.

Schuman, a professional artist, came to Galveston from Germany in the 1880s. He attended Galveston public schools and specialized in marine subjects. He received several Texas art awards in the 1920s. Other known

Gulf, "Oyster Sloops," "The Heavy Sea" and "The Hill Country."

George Washington Grover, a Galveston businessman, apparently was an amateur artist. The Grover painting, in watercolor, ink and pencil, was exhibited at the University of St. Thomas "Through the Perihole" display in Houston in 1965.

A native of Sackett's Harbor, N.Y., Grover came to the Austin area of Texas in 1840. He

joined the army of the Republic of Texas, serving with Gen. Matthew Caldwell at Plum Creek and as a member of the Santa Fe Expedition.

While imprisoned in Mexico City, he edited a hand-written newspaper for the Texans held there. He also wrote an account

Louise Frances Pettibone and Mrs. Mable Lynn Sutton.

Both these original and valuable art objects are part of a reservoir of historic and artistic materials once described as "Galveston's Attic."

Under the proposed expansion and remodeling plans of Rosenberg Library, the attic of treasures will be relocated in a specially-designed archives and art gallery sections.

Grover entered the grocery business in Galveston after 1850 and was later associated with the First National Bank. He served as an alderman for the City of Galveston and was mayor pro-tem for a short period during the Civil War. Married in 1852 to Eliza Ann

News, August 18, 1968, sect. B, p. 1

Schuman works include.

one, cabinet

Houstonian
November 16, 1971

Library Shows Schumann Art

By ANDREA WHEATON
Staff Writer

The first Texas retrospective exhibition of Paul R. Schumann's paintings is being held in the Thomason Room of the SHSU Library.

The exhibit began Monday, Nov 15 and will continue for 20 days. The room is open Monday-Friday at 8 AM -12 noon and 1-5 PM.

The exhibit is being photographed by KPRC-TV and the University is publishing a monograph about Schumann's work.

"The Paul R. Schumann exhibit is truly one of the finest exhibitions to date," said Harry Ahysen, Sam Houston art professor.

THE PAINTINGS have been collected from all over Texas. Some of the main contributors are: Mr and Mrs R. C. Ernst of Huntsville; Mr Robert O. Schumann, the oldest living son of Paul Schumann; Mrs Van Barnett of Galveston; the

Rosenberg Library of Galveston; and Ahysen of Huntsville. Ahysen has worked for four months to compile this collection.

Schumann's paintings are of the Texas marine scene and some of the Texas landscapes. "He was a pallet knife painter who was truly 50 years ahead of his time," said Ahysen.

IN HIS paintings, Schumann only used the shades of three colors, red, yellow and blue.

Ahysen said that Schumann ranked with the Onderdunks of Texas in stature. One of the Onderdunks painted the scene of the battle of the Alamo which hangs in the Austin Library.

Schumann was listed in Who's Who of American Art in 1933. He was also selected one of 12 Texas' leading artists to exhibit his work in the Chicago Centennial.

He was a Gold Medal winner in the Chicago Centennial.

HIS WORK appears in New York; Springfield, Illinois; Dallas; Ft Worth; Austin; San Francisco; New Orleans and Galveston.

Schumann came to Texas from Germany. He first lived in Indianola, Texas, but later moved to Galveston where he set up his studio. His studio was destroyed during the 1900 storm. He rebuilt the studio on the same site.

SCHUMANN SUPPORTED a wife and three children through the depression and the 1930's on his paintings alone. He turned out three paintings a day. Schumann also retouched photographs and taught some art students.

Mrs Ragoni of Galveston said that Schumann made his students draw for five years before they could touch color. She was one of Schumann's pupils.

Texas Painters, Sculptors & Graphic Artists: A Biographical Dictionary of Artists in Texas before 1942

John and Deborah Powers

Woodmont Books, Austin, 2000

Schumann, Paul Richard. 1876–1946. Galveston, San Antonio. Painter, teacher, photographer.

Schumann was born near Leipzig, Saxony, in the German Empire, and immigrated with his family to the United States about 1879. After a brief stay in Indianola, which had been rebuilt on a smaller scale after its destruction in an 1875 hurricane, the family settled in Galveston in 1881. There he received instruction from Julius Stockfleth.⁹⁷ According to a contemporary newspaper article, Schumann spent time in New York and the East studying and painting, a report corroborated by numerous surviving sketches of New York scenes. His Galveston studio was destroyed in the 1900 hurricane. On the same site, Schumann rebuilt a studio in which he afterward taught privately and became a very productive painter, sometimes executing three paintings in one day amid his collection of ship models and statuary. He also worked in the open air, once sketching a storm-driven sea until forced to retire by flying spray. Schumann is best known for marine and harbor scenes done in Galveston. He also produced a number of plein-air works in Louisiana, the Texas Hill Country, New Mexico, Arizona, California, and the East Coast on occasional excursions. He worked in crayon, pencil, and pen and ink as well as oils. In his oils he made extensive use of the palette knife with singular effect. Schumann died in Galveston.

Had [Schumann] been an artist along the East Coast instead of the Gulf of Mexico, he would have been known all over the world. He is doing for the Gulf Coast what Winslow Homer did for Maine. [Young]

Exhibitions: Galveston Cotton Carnival Annual Exhibition (1912); Galveston Art League (one-man: 1919, 1922–23, 1926, 1935, 1938); Annual Texas Artists Exhibition, Fort Worth (1923–37); Annual Exhibition of Texas Artists, Dallas Woman's Forum (1924 medal, 1927 purchase prize, 1932); Annual Exhibition of the Salons of America, New York (1925); Ernst Raba Studio, San Antonio (1925 one-man); Texas Artists Exhibition, San Antonio Art League (1926); Southern States Art League Annual Exhibition (1926, 1929 prize, 1930, 1932–34, 1936, 1938 honorable mention); Exhibition of Texas Artists, Nashville (Tennessee) Museum of Art (1927); Herzog Galleries, Houston (1927); Dallas Woman's Forum (1929 one-man); Annual Texas Artists Circuit Exhibition (1929–33); Annual Exhibition of the State Fair of Texas, Dallas

(1929); Annual Texas Cotton Palace Exposition, Waco (1929–30); Pabst Galleries, San Antonio (1931, 1934, and 1938 one-man); Springfield (Illinois) Art Association (1932); Century of Progress Exposition, Chicago (1933); Victoria County Fair (1933 prize); Elisabet Ney Museum, Austin (1934 one-man); San Antonio Local Artists Annual Exhibition (1933); Art Association of New Orleans (1935 prize); Annual Mid-Western Artists Exhibition, Kansas City (Missouri) Art Institute (1935 popular prize); Texas Centennial Exposition, Dallas (1936); Annual Southeast Texas Artists Exhibition, Houston (1937); Museum of Fine Arts, Houston (1937 one-man); Browse-About-Shop Gallery, Houston (1937); National Exhibition of American Art, Rockefeller Center, New York (1937); Exhibition of Paintings by Texas Artists, J. W. Young Galleries, Chicago (1940); Society of Texas Artists, Corpus Christi (1941); Sam Houston State University, Huntsville (1971 one-man); Texas by Texans, Texas House of Representatives Chamber, Austin (1974); Painters of Texas 1900–1950, Museums of Abilene (1989); Annual Exhibition, West Texas Fair, Abilene; Witte Memorial Museum, San Antonio; Victoria Art Association (purchase prize).

Collections: Panhandle-Plains Historical Museum, Canyon; Dallas Woman's Forum; Galveston public schools; Galveston Beach Club, John Sealy Hospital, Rosenberg Library, and Sealy National Bank, Galveston; Southwest Texas State University, San Marcos; John H. Vanderpoel Art Association, Chicago; Springfield (Illinois) Art Gallery.

Affiliations: Art Association of New Orleans; Galveston Art League; Society of Independent Artists; Society of Texas Artists; Southern States Art League; Springfield (Illinois) Art Association; Texas Fine Arts Association.

References: Dawdy; Falk; Fisk; McGuire; Mallett, *Index*; O'Brien; Samuels and Samuels; *Who's Who in American Art* 1–3; J. W. Young, *Exhibition of Paintings by Texas Artists* (Chicago: J. W. Young Galleries, 1940); Houston Art and Artist Files, Texas and Local History Department, Houston Public Library; 1900 Census; *San Antonio Express*, May 27, 1917, May 17, 1919, Oct. 11, 1925; *Houston Chronicle*, Aug. 7, 1927; *Galveston Tribune*, Apr. 12, 1929, Apr. 1, 1933, Oct. 20, 1933; *Galveston Daily News*, Apr. 12, 1931, Apr. 30, 1946, Oct. 13, 1971, Mar. 3, 1973; *Houston Post*, Mar. 26, 1939; *Galveston News*, June 10, 1956; *Huntsville Item*, Nov. 29, 1971, Dec. 2, 1971; correspondence from Paul A. Schumann, Austin, Apr. 1997.

Rosenberg Library, 2003

73B

RL 82.048.22

ARTIST: Schumann, Paul R.
Nationality/Dates: American 1876-1946
TITLE: CLIPPER SHIP
MEDIUM: Shadow box
DESCRIPTION: Model of a three masted ship
set in a painted sea scape.
SIZE: 66.5 x 48.2 depth-16 cn.
SIGNED/DATED:
DONOR: The Galveston Art League
DATE RECEIVED: November 12, 1982
DATE CATALOGUED: November 22, 1982



RL 82.048.22

Rosenberg Library, 2003

RL 93.020.2

ARTIST: Schumann, Paul R.
NATIONALITY/DATES: 1876-1946
TITLE: Design submitted for the Galveston Municipal flag. This was the one which was accepted.
MEDIUM: India ink and wash drawing on paper.
DESCRIPTION: A semi-circular design in which the coat-of-arms of Galvez is center and enclosed within a wreath. From each side of the wreath fly the six flags of Texas: Spanish, Mexican, Rep. of Texas on the left and French, Confederate and USA on the right.



Rosenberg Library, 2003

69.23

8 A

Artist: Schumann, Paul Richard, 1876-1946
Title: "Galveston Wharf Front, 1913"
Description: India ink sketch of Galveston wharf front from St. Mary's Infirmary to Southern Pacific Grain Elevator, 1913. Signed: "Copyright, Paul Schumann, 1913."
Frame: 1½" antiqued gold and black
Size: 14" x 74" including frame
Criteria: Paul Schumann, born in Leipzig, Germany, noted Galveston artist, was nationally known for his

over

RL 69.23



marine paintings.

Paul R. Schumann, July 13, 1925

Rosenberg Library, 2003

8A

RL 82.048.4

ARTIST:

Schumann, Paul R.

NATIONALITY/DATES:

American, 1876-1946

TITLE:

MOSQUITO FLEET

DESCRIPTION:

Pallette & knife painting depicting the area in Galveston known as the "Mosquito Fleet". Where the fishing boats dock at the wharf.

SIGNED/DATED:

Paul R. Schumann 1929

MEDIUM:

Oil on canvas

DONOR:

The Galveston Art League

DATE RECEIVED:

November 12, 1982

DATE CATALOGUED:

November 22, 1982



RL 82.048.4

Rosenberg Library, 2003

8A	RL 82.048.6
ARTIST:	Schumann, Paul R.
TITLE:	GALVESTON MARINE
DESCRIPTION:	Palette knife painting of breaking surf, ship in distance.
MEDIUM:	Oil on panel
SIGNED/DATED:	Paul R. Schumann, lower right.
SIZE:	26 cn. x 35.5 cn.
DONOR:	The Galveston Art League
DATE RECEIVED:	November 12, 1982
CATALOGUED:	November 22, 1982



RL 82.048.6

Rosenberg Library, 2003

RL 99.005

2000

ARTIST: SCHUMANN, PAUL

NATIONALITY/DATES: American, 1876-1946

TITLE:

MEDIUM: oil on canvas

DESCRIPTION: Landscape in soft colors, of a winding arroyo flanked on each side with groves of trees. In the center of the distance is a mesa with cliff-like sides.

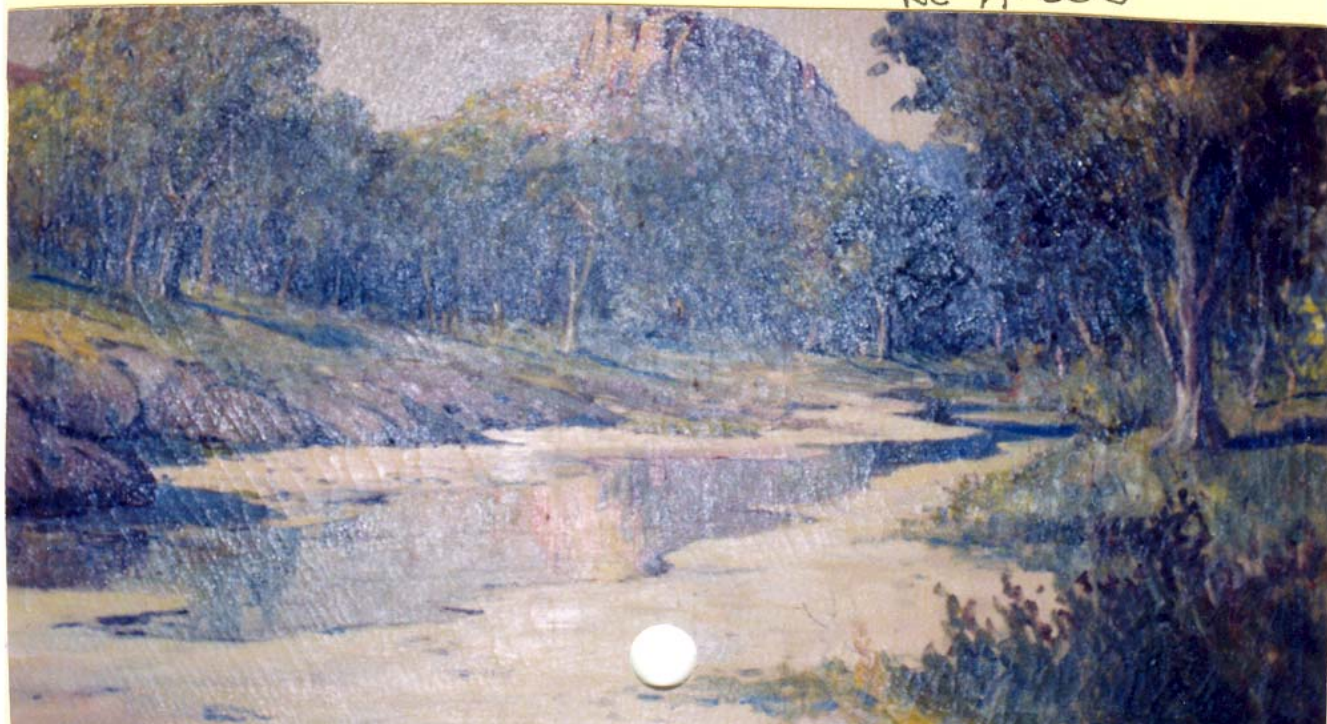
SIZE: 102x76.5cm

DONOR: Nations Bank

DATE RECEIVED: April 28, 1999

SIGNED/DATED: Paul R. Schumann, lower right

RL 99.005



Rosenberg Library, 2003

RL 93.040.3

ARTIST: SCHUMANN, PAUL

NATIONALITY/DATES: American, 1876-1946

TITLE: THREE-MASTED SAILING VESSEL

MEDIUM: oil on canvas

DESCRIPTION: The vessel is depicted in full sail on the open sea with another sailing vessel on the horizon. Heavy brushwork and paint application is used for the rolling sea in comparison to the flat-brushwork and blending of the sky.

SIGNED/DATED: Paul Schumann, 1940

SIZE: 92x102cm.

DONOR: NATIONS BANK

DATE RECEIVED: June 9, 1993

DATE CATALOGUED: July 7, 1993



Rosenberg Library, 2003

CRITERIA: This painting hung in Lloyd's of Galveston a restaurant and bar which was located at 2205 Mechanic until it was purchased by the Hutchings Sealy Bank for their new building.



Rosenberg Library, 2003

RL 93.0 40.2

ARTIST: SCHUMANN, PAUL

NATIONALITY/DATES: American, 1876-1946

TITLE: THREE MASTED SAILING VESSEL

DESCRIPTION: Sailing vessel in full sail on the open sea, a sailing vessel can be seen on the horizon. The ship is seen from the side which gives it a flat quality.

SIGNED/DATED: Paul Schumann, no dates

SIZE: 77x103cm.

DONOR: NATIONSBANK

DATE RECEIVED: June 9, 1993

DATE CATALOGUED: July 7, 1993

CRITERIA: This painting hung in Lloyd's of Galveston Club, 2205 Mechanic St. The building and its furnishings



RL 93.026.2

Rosenberg Library, 2003

RL 93.040.1

ARTIST: SCHUMANN, PAUL

NATIONALITY/DATES: American, 1876-1946

TITLE: THREE-MASTED SAILING VESSEL

MEDIUM: oil on canvas

DESCRIPTION: The sailing vessel is in full sail on the open sea. Several men are seen on the deck. The sea is painted with heavy impasto of brown work in comparison to the smooth treatment of the sky. A steamer is depicted on the horizon.

SIZE: 92x102cm.

SIGNED/DATED: Paul Schumann, 1940

DONOR: NATIONSBANK

DATE RECEIVED: June 9, 1993

DATE CATALOGUED: July 7, 1993



Rosenberg Library, 2003

CRITERIA: This painting was part of the furnishings of Lloyd's of Galveston Club, 2205 Mechanic St. The building was purchased by the Hutchinson Sealy Bank when they built a new bank covering the entire block.



Rosenberg Library, 2003

RL 89.035

ARTIST: SCHUMANN, PAUL R.
NATIONALITY/DATES: American, 1876-1946
TITLE: FISHERMEN AND SKIFF; GALVESTON BEACH
SCENE.
MEDIUM: oil
DESCRIPTION: With the use of heavy impasto applied
with a palette knife, the artist de-
picts a scene at the waters edge. A
boat with oars, two male figures and
other figures on the beach.
SIZE: 12 x 16"
PROVENANCE: Painting purchased by Mr. Mosele, Feb.
11, 1961 for \$265, from the artist's



RL 89.035

Rosenberg Library, 2003



RL 76.021

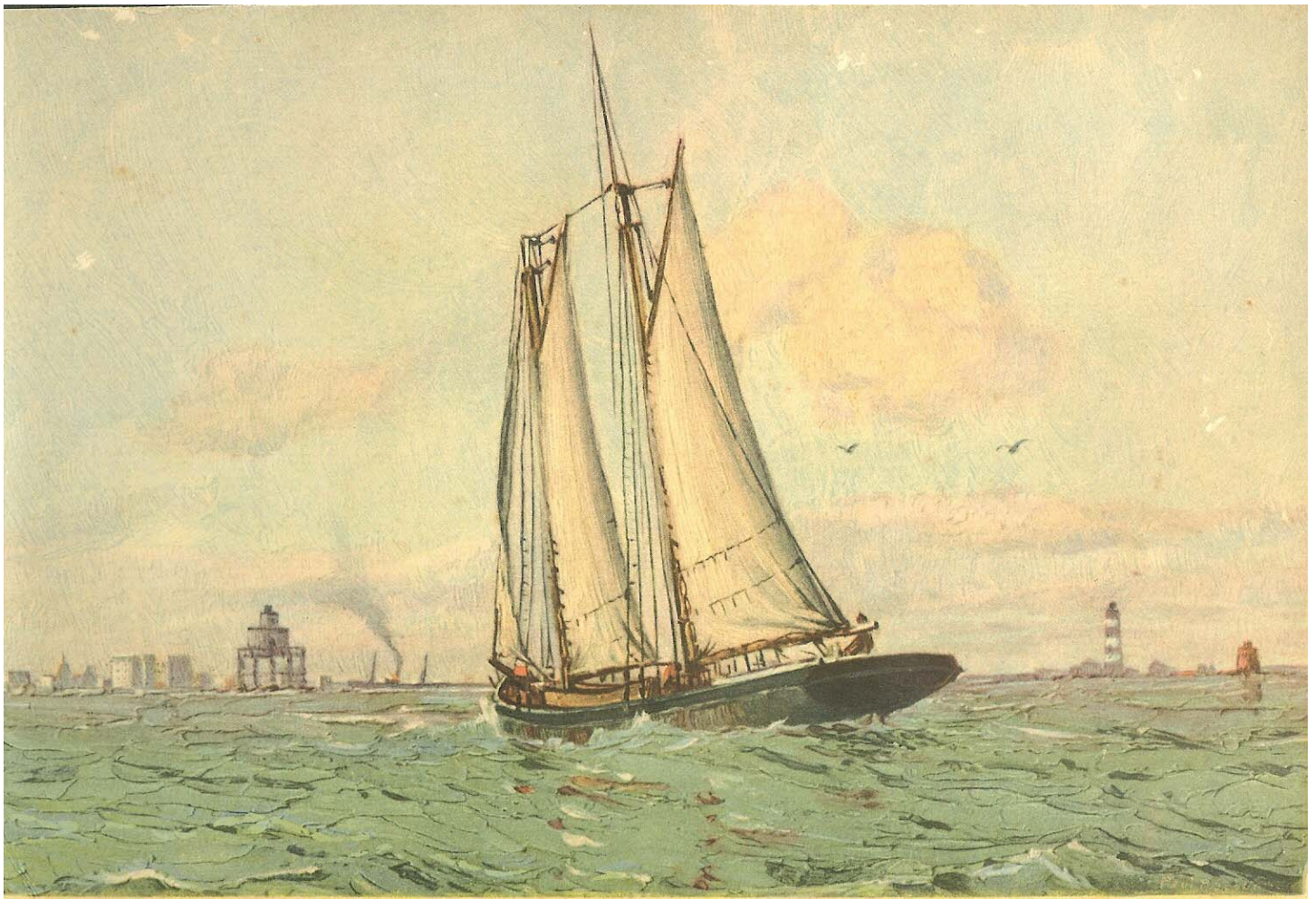
8A ARTIST: SCHUMANN, Paul R.
TITLE: "Jean Lafitte"
DESCRIPTION: Oil painting of Jean Lafitte, appears to be a copy from an engraving with background scenes added by the artist. Signed in lower right "Copy Paul Schumann 1928".
SIZE: 9" X 12"
MAT: 12" X 16" manila color with label "Jean Lafitte" and ship scene.
CRITERIA: Schumann was a Galveston artist, originally from Germany.

Photographs of Paintings



Immigrant Ship Hershel: Brought Colonists to Texas Ports 1845
Paul R. Schumann (back of photo)

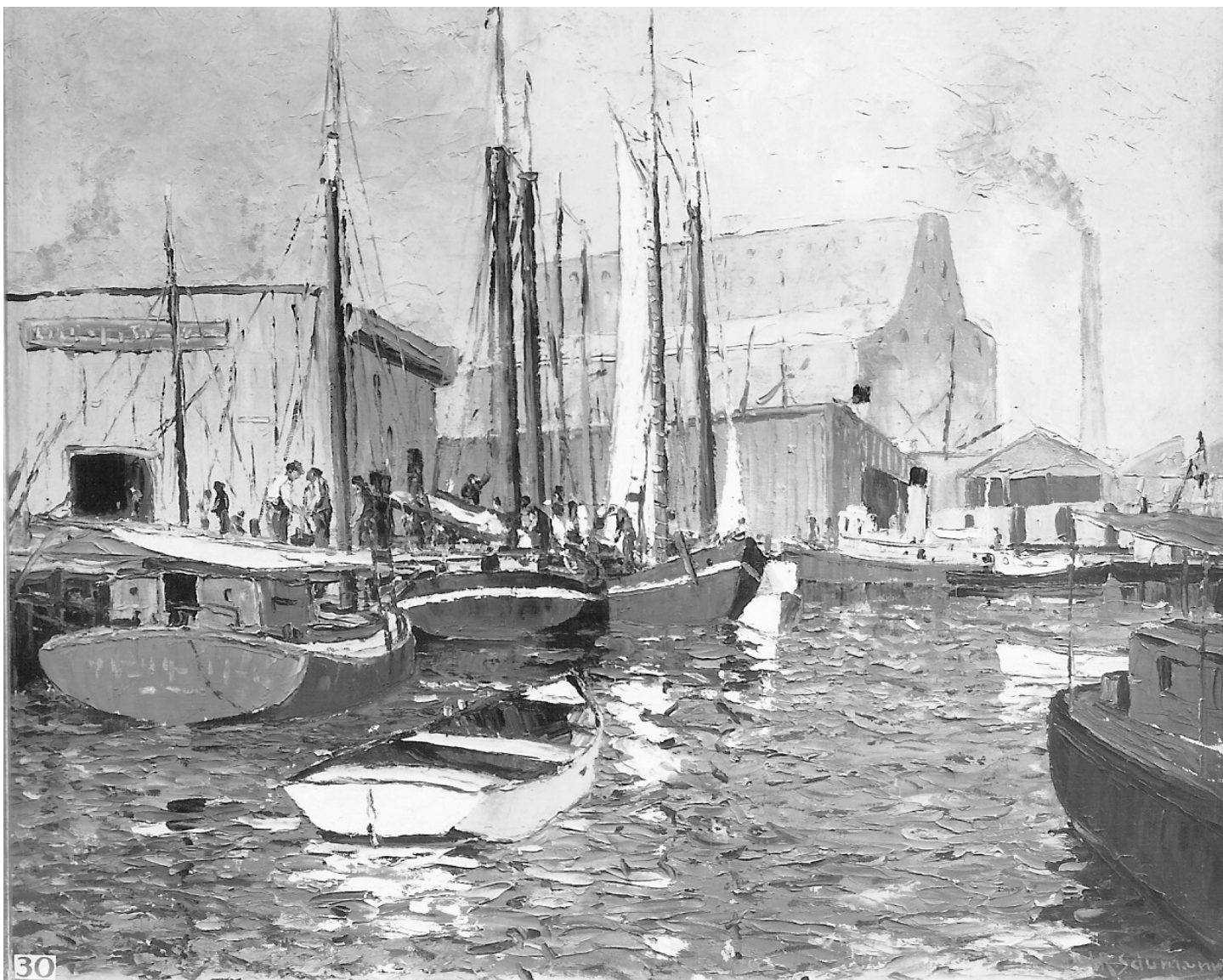




MAKING HOME PORT AND A SAFE HARBOR







Mosquito Fleet



Texas Autumn









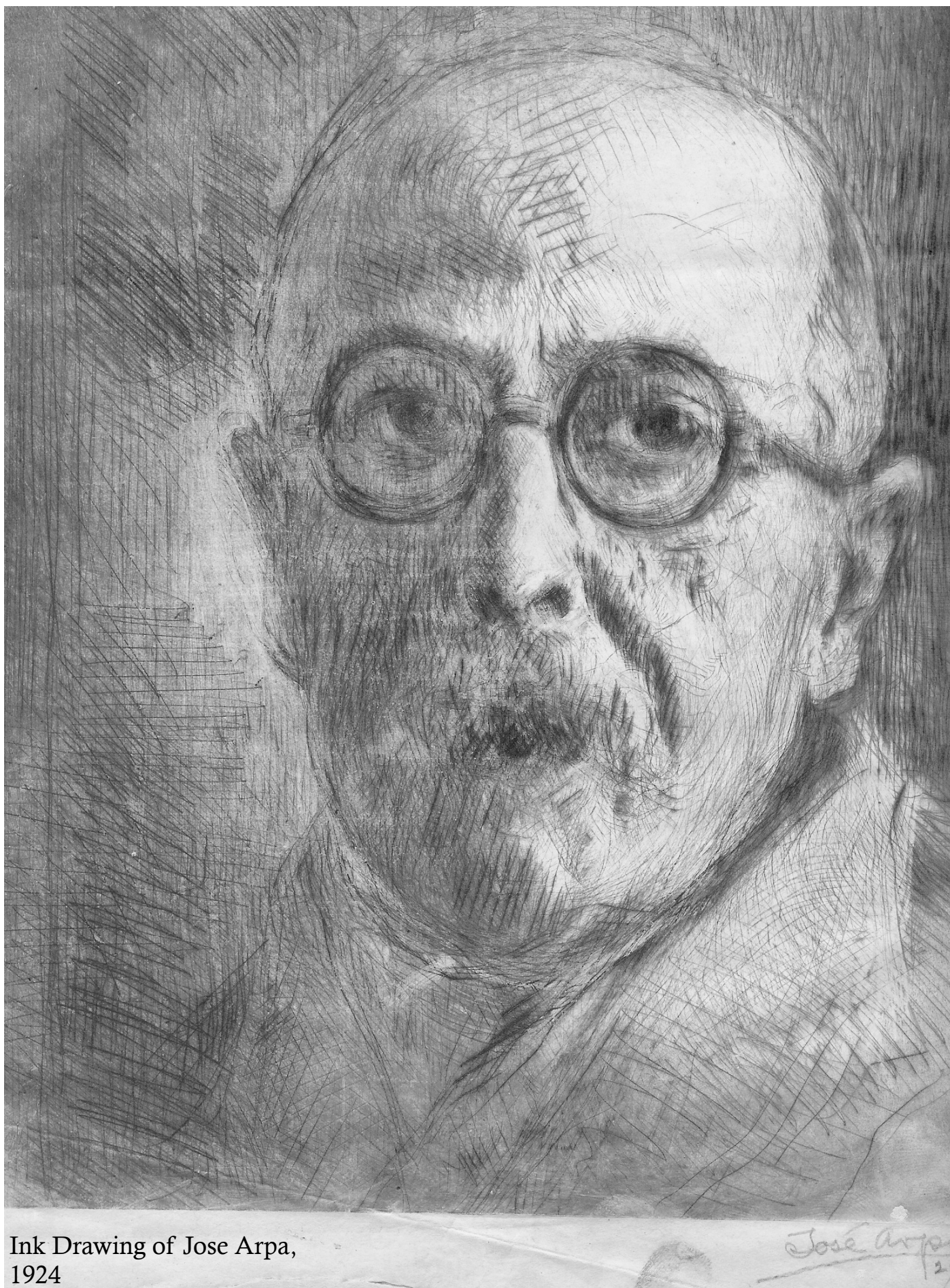




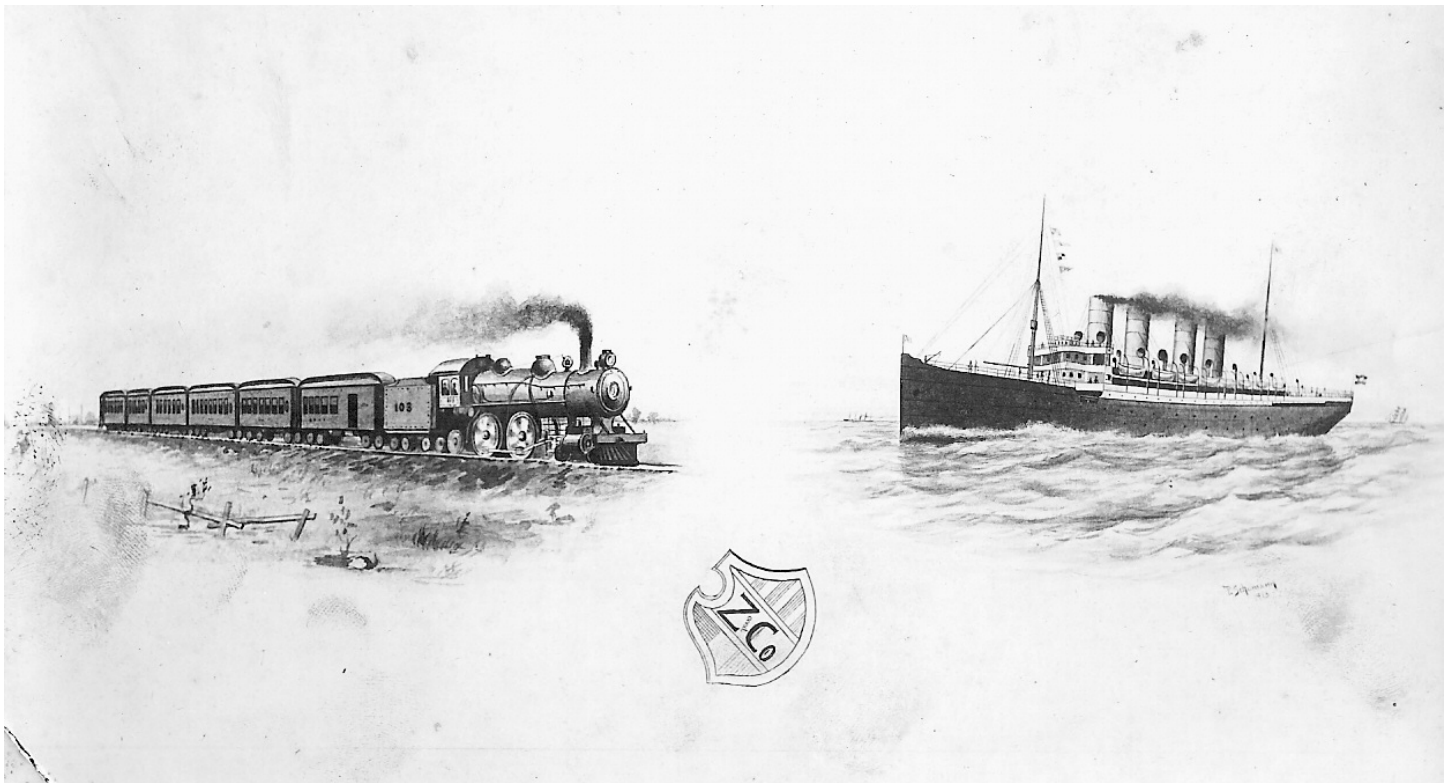






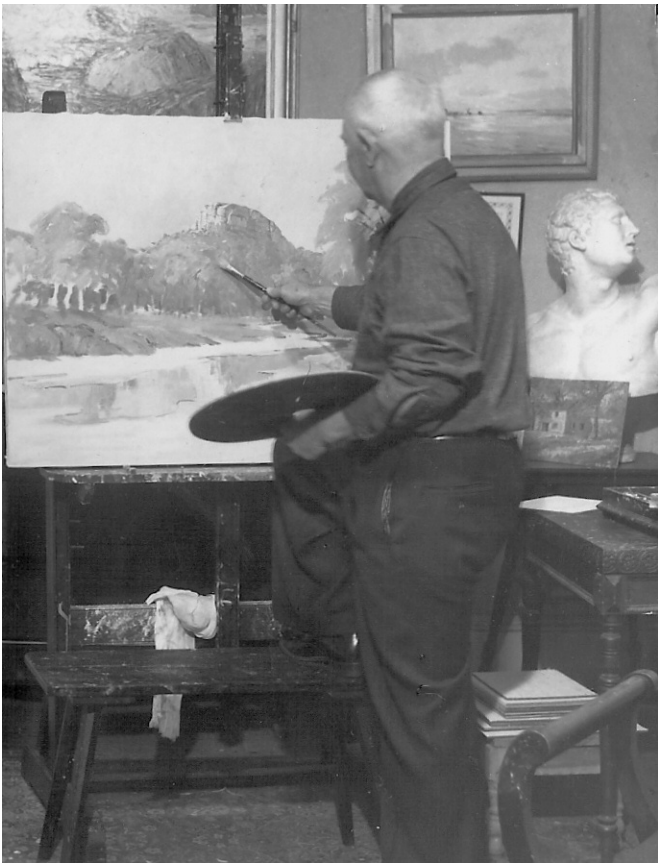


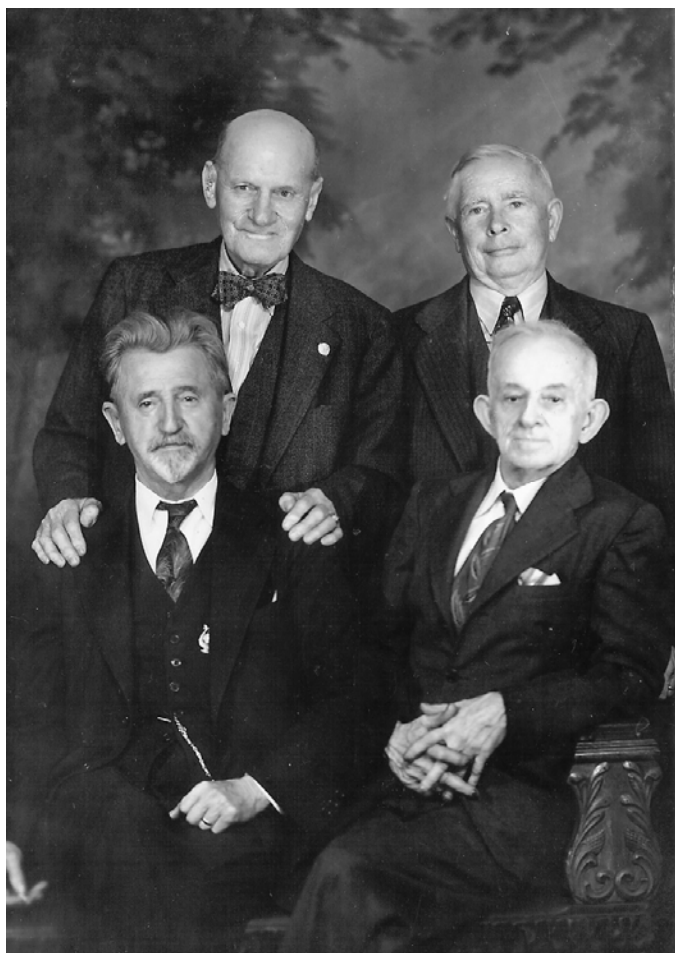
Ink Drawing of Jose Arpa,
1924



Artist, Friends and Family Photographs



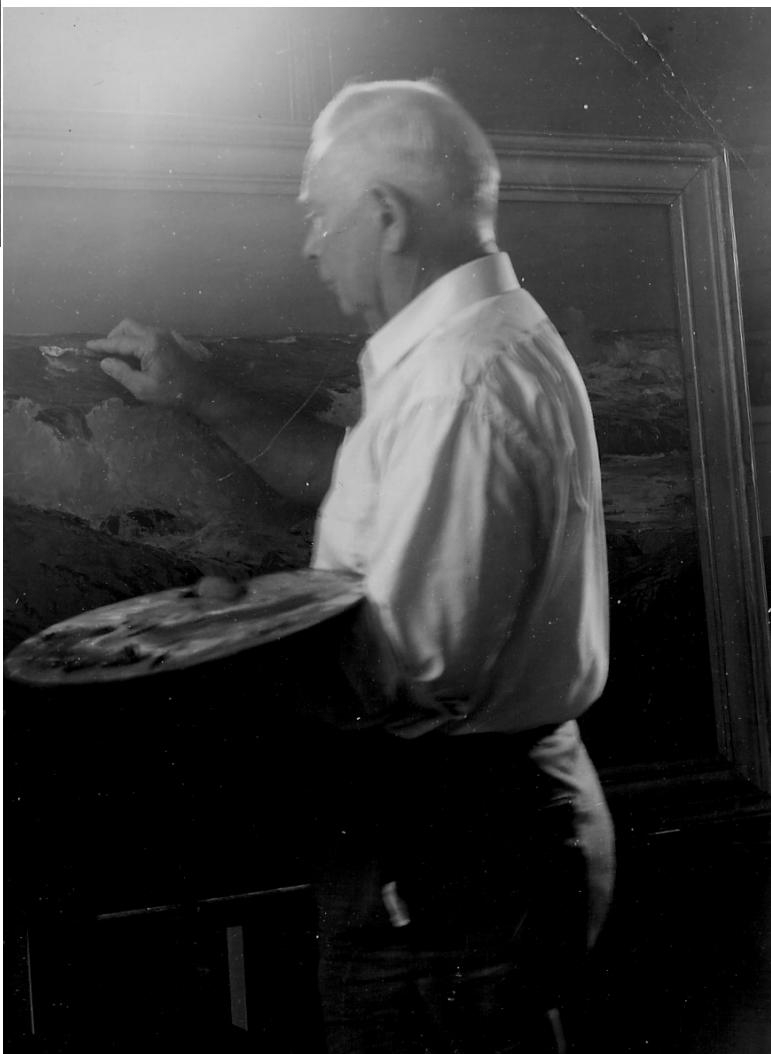




Friends
Unknown, Paul Schumann
Jose Apa, Unknown

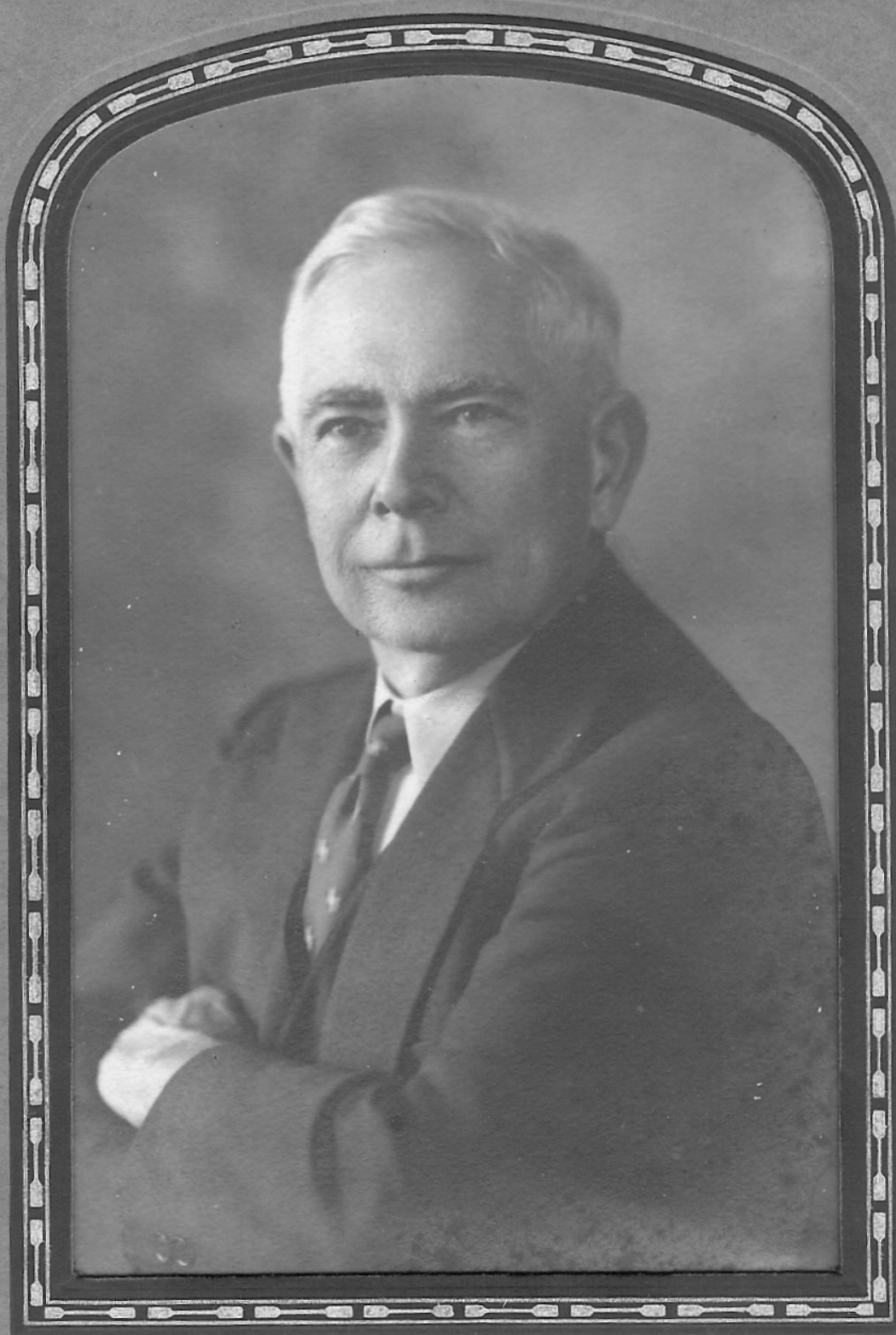
Signed photograph of Jack London











H.A. Morris
GALVESTON, TEX.







Studio Photographs









Photographs by the Artist?



